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# GEOFFREY CHAUCER'S INFLUENCE

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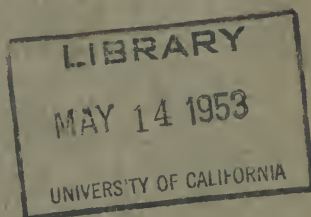
## ENGLISH LITERATURE.

INAUGURAL DISSERTATION FOR THE DEGREE OF DOCTOR  
OF PHILOSOPHY PRESENTED TO THE PHILOSOPHICAL  
FACULTY (I. SECTION) OF THE UNIVERSITY OF ZURICH

BY

ALFRED TOBLER.

APPROVED BY PROFESSOR THEODORE VETTER, PH. D.





# GEOFFREY CHAUCER'S INFLUENCE ON ENGLISH LITERATURE.

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## Lebenslauf.

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Ich, Alfred Tobler, wurde 1875 als vierter Sohn des Kaufmanns Konrad Tobler von und in Trogen, Appenzell A.-Rh., geboren. In meiner Heimatgemeinde besuchte ich sechs Jahre (bis 1887) die Primarschule, hernach die appenzellische Kantonsschule in Trogen, verliess sie aber im Herbst 1888 infolge Wegzuges meiner Eltern nach Zürich, woselbst ich bis zum Frühling 1890 das Gymnasium besuchte. Von hier trat ich in die Privatschule des Herrn Josef Meier in Solothurn über. Im Jahre 1891 wurde ich in das thurgauische Lehrerseminar in Kreuzlingen aufgenommen und erwarb nach absolviertem Kurs im April 1894 das thurgauische Primarlehrer-Patent. Im Sommer desselben Jahres reiste ich nach London, von wo aus ich als Lehrer für Deutsch und Französisch eine Stelle in einer Privatschule in Jedburgh (Grafschaft Roxburgh, Schottland) fand. In gleicher Eigenschaft hielt ich mich ein Jahr in Rock-Ferry bei Liverpool und auf der Insel Jersey auf. Im Frühling 1898 wurde ich an der Universität Zürich immatrikuliert und besuchte bis zum Schlusse des Sommersemesters 1903 Vorlesungen der Herren Professoren Vetter, Bachmann, Hunziker, Betz, Maier, Morf, Frey und der Herren Privatdozenten Kræger, Gauchat und Schirmer.

Allen meinen verehrten Herren Lehrern spreche ich an dieser Stelle meinen besten Dank aus für ihr Wohlwollen und die Förderung meiner Kenntnisse, insbesondere Herrn Professor Dr. Theodor Vetter, der mich bei der vorliegenden Arbeit aufs gütigste unterstützt und beraten hat.

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## PREFACE.

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When we consider the greatness of Chaucer's genius, it is nothing but natural to expect that his art must have exercised a mighty influence on all subsequent periods of English literature. Already in his own lifetime he was so fortunate as to find full recognition for his marvellous powers, and it is no exaggeration to say that the appreciation of his art has never been greater, both in England and in Germany, than in our present age, which has re-awakened the general interest in authors of former periods.

There are a fair number of papers that have investigated Chaucer's influence on individual authors, of different periods; but no one has, as yet, made it his task to give a complete survey of the whole.

It is the object which these pages aim at, to present as full an account of the matter as possible.

The materials collected for this purpose may be divided into seven groups, in which will be treated of

1. Authors who imitate Chaucer's poems.
2. Authors who finish Chaucerian poems left incomplete or who enlarge poems already concluded by Chaucer.
3. Poets who, in various ways, use Chaucerian materials.
4. Poets who modernise Chaucerian works by a free translation.
5. Poets who modernise Chaucerian works by careful and faithful translation.
6. Authors who adapt Chaucerian works for the young.
7. Poets who imitate the «frame» of Chaucer's Canterbury Tales.

For the text of Chaucer's works I used:

1. The Works of Geoffrey Chaucer, edited by W. W. Skeat, Oxford, Clarendon Press, 1894, in 6 volumes (to which I refer by «Skeat vol. I» etc.) and
  2. Supplement to the Works of Geoffrey Chaucer, edited by W. W. Skeat, *ibid.* 1897. (Referred to as «Skeat vol. VII».)
  3. The Globe Edition of «The Works of Geoffrey Chaucer», edited by Alfred W. Pollard, H. J. Heath, M. H. Liddell, W. S. McCormick. London, Macmillan & Co. 1898.
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## CHAPTER I.

### POETS WHO IMITATE CHAUCER'S WORKS.

**GAWAIN DOUGLAS** was born 1474 (or 1475) as the third son of Archibald Douglas, fifth Earl of Angus. Being a younger son he was destined for an ecclesiastical career; received his education at St. Andrew's University, and was appointed rector of Hawick (Roxburghshire); in 1501 he was made provost of St. Giles' Cathedral in Edinburgh, and in 1515 Bishop of Dunkeld. In consequence of the political troubles, he found it advisable to leave his country in 1521. At the court of Henry VIII he was well received and even granted a pension. The plague which raged in London in 1522 carried him off in the prime of life.<sup>1)</sup>

His literary activity, according to Schipper, falls in the years of his rectorship (Hawick) and provostship (St. Giles', Edinburgh). Only four of his works have come down to us: a small satirical poem «Conscience», «King Hart», «The Palice of Honour»<sup>2)</sup>, and a translation of Virgil's Aeneid.

PAUL LANGE<sup>3)</sup> has made a careful inquiry on the Chaucerian influence in his original work, and comes to the conclusion that the «Palice of Honour» is essentially influenced by «The Hous of Fame» and the prologue to the «Legende of good Women», not only as to the invention, but also in the manner of execution. At the same

<sup>1)</sup> Compare: Irving, History of Scottish Poetry, p. 255 seq.  
Schipper, William Dunbar, p. 48—51.

Dictionary of National Biography, XV, p. 292 to 295.

<sup>2)</sup> Irving l. c. p. 269 gives a detailed analysis with quotations.

<sup>3)</sup> See Anglia, VI, p. 46 to 95.



time he has shown that Douglas borrowed ideas from the «Parlement of Foules», «Anelida and Arcite», «Troilus and and Cryseide», «Knightes Tale», «Squyeres Tale», and several spurious pieces. But his indebtedness to Chaucer is less great than that of King James I. He has more originality and a greater talent than his royal predecessor. Lange then demonstrates, by the help of parallel passages, that «King Hart» and also the prologues to the Books from Virgil are, although in a lesser degree, dependent on Chaucer, chiefly: «The Knightes Tale», «Troilus», «Romaunt of the Rose», «Anelida and Arcite», and «Legende of Good Women».

**WILLIAM DUNBAR** (1456? to 1530?), the great poet of the reign of King James IV of Scotland, underwent Chaucer's influence in his allegorical poems: «To the Queene Dowager», «The Merle and the Nyghtingaill» etc.<sup>4)</sup> But this influence is more in the general tone, and a certain resemblance in the management of the material, than in any particular detail.

In the course of time the English language had developed in such a manner that Chaucer's language was no longer understood by every reader, and consequently the number of those who were able to appreciate him fully dwindled down a great deal. Moreover the fact that many spurious pieces were attributed to our poet, made it possible for other authors to pass off their works as Chaucer's, when it was more convenient and safer to conceal their authorship. — Thus we find that in 1641 a pamphlet was printed with the following title: «**A Canterbury Tale**, Translated out of Chaucer's old English Into our Now usuall Language. Whereunto is added the *Scots Pedler*. Newly enlarged by A. B. Printed in the yeare 1641.»<sup>5)</sup>

<sup>4)</sup> Cf. Schipper l. c. from p. 322.

<sup>5)</sup> Brit. Mus. E. 168 (5).

The first part is written in 12 stanzas of 10 lines and the last (13th) stanza of 12 lines. The rhymes are on the model of abab, cdcd, ee; the last stanza has the following arrangement of rhymes: abab, cdcd, ee ff. The lines are of 10 syllables each.

The story of the poem is shortly this: A powerful monarch of Calidon had three sons who gave fair promise of becoming worthy princes, famous for brave achievements and high honour. Falsehood among the courtiers, who whisper in their father's ear, tries to breed discord between the sons and their sire. The latter aims at the downfall and death of one of the sons. Not even on his knees can this poor prince, who is guiltless, obtain grace, for the father's flame of fury is «fed by powerful prelates» and only his «heart blood will quench the same». The prince is starved and imprisoned. But the son «breakes ward» and «to his father's presence doth repaire» resolved to gain his reconciliation and the punishment of his false accusers.

His father meets him with an angry brow,  
And all his force in fury 'gainst him bends,  
He draws his sword to give the fatall blow,  
But God who allwaies Innocents defends,  
Protects the sonne, who then himselfe to free  
From stripes, imprisonment, and cruell bands,  
From direfull death, and Romish slavery,  
Boldly steps in, and gently holds his hands,  
Begging still humbly on his bended knee,  
His grievances to hear, and him to free.

The father then calls his other two sons, to assist him against their brother; but they prevail on him to let his son plead before him. The son now relates of the plots that were contrived against himself, and his brothers and the «potent peer», their father, plots «which had beene hacht by hell, at Rome or Spaine for bringing in the Baby-lonish rites». The son also denounces «that curst conclave

of impiety, The Cardinals and painted whore their mother». «Consider what Armados had arriv'd Upon your costs your Countries for to gaine.» The father ends by being convinced of his sons' guiltlessness and joins them against the plotters who had sought to bring about his own downfall by attacks on his sons.

The **SCOTS PEDLER**, which then follows, contains 66 lines of 10 syllables; at the beginning and at the end are two lines calling upon the public to come and buy.

The piece contains a long list of articles for sale, which is interspersed with satirical sallies pointed, I believe, at Laud, Archbishop of Canterbury. As the poem is not very long, I reprint it here entirely.

- The Pedlar now hath ope his packe,  
Come Gentlemen see what you lacke.  
Here's Spanish Needles, that will shrewdly pricke  
Faire Englands foes and lance them to the quicke.
- 5 Here's Romish Gloves perfum'd, whose very sent  
Will cause the Babylonians to be shent.  
Here's French Toyes too, whose fashions come from Rome,  
Priz'd at no lesse than at a Kingdomes Crowne,  
Here's Flanders Lace, which is most closely woven,
- 10 Peeces of knavery made up by 'th dozen,  
But here is Holland, I dare say tis right,  
Teare it you cannot, tis so good and tight,  
And for Scots Cloath though it be slight and thin,  
Yet safely you may weare it next your skin.
- 15 If these shall not you please, here's ware divine,  
Late consecrated at Saint Thomas Shrine,  
In Canterbury by a holy Fryer,  
As some men say, or else the Deel's a lyer.  
For Reliques, here's the hand of Signior Con,<sup>6)</sup>

<sup>6)</sup> Cf. Dict. of Nat. Biogr., vol. XII, pp. 20, 21. Conn or Conæus George, educated at Douay, the Scots College at Paris and at Rome; University of Bologna. Tutor to the son of the Duke of Mirandola, goes to Rome 1623, admitted to Cardinal Montalto's household; after the latter's death secretary to Card. Barberini, nephew of Pope Urban VIII: goes with Barberini (nuncio) to France. Papal agent at the English Court from 1636 to 1639; died in Rome Jan. 10, 1640. He converted many people to Roman Catholicism in 1637.



- 20 The fingers of a Spanolized Don,  
 Who pointed out three kingdomes overthrow,  
 Good Pan be praised who did divert the blow,  
 See here's the braines of that Capuchian Fryer,  
 Who whilom set all Germany on fire,
- 25 And blowed the coal great Britaine to have brent,  
 But that Jehova did his plots prevent.  
 And here's the scull of a damn'd Jesuite,  
 Conspiring heads, and hearts and tongues, and feete  
 Of Popes, of Prelates, Cardinalls and Priests,
- 30 Who living were in their bloodthirsty feasts,  
 Drunke with the gore of Protestants and Kings,  
 Such ware my packe affords, and finer things,  
 For here's a Miter which from Rome was sent,  
 Not for Pope Jeane, but for the man of Kent <sup>7)</sup>
- 35 Gay Copes, Hare Sarkes, Holy Bread, and Crosses  
 For Altars, pennance, Mattens and for Masses,

<sup>7)</sup> This passage, I take it, refers to Laud, Archbishop of Canterbury, about whom I quote the following passages from vol. XXXII of the Dictionary of National Biography:

P. 185: «William Laud, 1575 to 1645, archbishop of Canterbury, born at Reading 7. October 1575. Bishop of St. Davids (Wales) 1621 to 1628, of London 1618? Chancellor of the University of Oxford 1628.»

P. 189: «Hitherto, except in the courts of Star-chamber and high commission, and in the rare instances in which he could set in motion the direct authority of the King, Laud's action had been confined to the diocese of London and the university of Oxford. On August 6th 1633, after his return from Scotland, whither he had gone with the King, he was greeted by Charles, who had just heard of Abbot's death, with the words: «My Lord's Grace of Canterbury, you are very welcome.» Two days before Laud recorded in his «Diary» that «there come one to me, seriously, and that avowed ability to perform it, and offered me to be a cardinal.» Another entry on 17. August states that the offer was repeated. (He was, in Scotland, often called the «Pope of Canterbury.»)

P. 193: «Laud was now by common consent treated as the source of those evils in church and state of which Strafford was regarded as the most vigorous defender. Libellers assailed him and mobs called for his punishment. As the summer of 1640 passed away, he saw the ground slipping from beneath his feet by the miscarriage of the King's efforts to provide an army capable of defying the Scots.» On December 18th Laud was impeached and placed in confinement; 1st March 1641 committed to the Tower; and on June 28th resigned the Chancellorship of Oxford. He was beheaded, for treason, on January 10th 1645.

- Here's Bulls, Indulgences, and Absolutions,  
 For Murders, Massacres, and bloody Treasons,  
 From Babylon by Toby late brought here,  
 40 As a Propine from that enchanting whore.  
 Yet here's a spell will keepe you from all harmes,  
 And eke prevent and frustrate all her charmes,  
 A precious Balsome that will cleere your sight,  
 And bring you out of darknesse into light,  
 45 Take from before yóur eyes that misty fog,  
 That plainely you may see Gog and Magog.  
 Loe here's an antidote which will you free  
 From that vilde strumpet of impiety,  
 And crush her curst designs whose damn'd intent,  
 50 Three Kingdomes to confound, was soly bent:  
 And here's a Corosive that sharply bites,  
 And will eat out the Babylonish Rites,  
 And macerate the bulke of that base slut,  
 With all the crew of th' Antichristian cut;  
 55 A whip, a whip to mortifie her skin,  
 And lash her soundly like an arrant queane,  
 From place to place, and so sign her passe  
 To Rome from whence she came, with all her trash.  
 Here's Hoods, fair Rochets<sup>s)</sup>, and fine Tiburne Tippetts<sup>y)</sup>  
 60 For Priests, for Jesuites, und Popish Bishops;  
 Nay here's a halter otherwise a rope  
 Sauce for the Deel's good servants, and the Pope,  
 And here are Towerhill knives, or Scottish Tweasers  
 To cut of Traytors, and all mischiefe breeders,  
 65 Fine Pins and Points, Box Combs, and Looking-glasses,  
 Your friends from foes to try and know their faces,  
 So priet and pointed out that future Ages,  
 The Pedlars wares shall praise upon their stages.  
 Come then and welcome to the Pedlars packe  
 Here's that will do't, will do't, see what you lacke.

This piece is an imitation of Chaucer's Pardoner, cf. General Prologue Skeat IV, p. 20 seqq. from verse 671 to 716; and Prologue to the Pardoner's Tale Skeat vol. IV page 301 v. 329 (1) to 462 (134).

<sup>s)</sup> Rochet, a sort of short surplice, with tight sleeves, and open at the sides worn by bishops.

<sup>y)</sup> Tyburn tippetts; a tippet is a sort of cape that covers the shoulders and often reaches to the waist; here it means the hangman's rope.



I have now to speak of a little volume called :

**CHAUCER'S WHIMS**<sup>10)</sup> : Being some select Fables and Tales In Verse, Very Applicable to the Present Times.

Under the following Heads: Viz

The Succession.	The True-born Englishman.
The Coronation.	Trade and Empire Inconsistent.
The Non-juring Clergyman.	One that s— in his hat etc.
Jack of both Sides.	(and afterwards put it upon his
The Triumvirate.	Head).
Justice Mistaken.	The Music Prize.
The Kentish Petitioners.	The Impeachment.

London. Printed by D. Edwards, and sold by the Booksellers of London and Westminster. 1701. [35 pages.]

— In the Preface the anonymous author says:

«Reflections upon the Common Occurrences of Life are so very necessary, and a Review of what is past of so instructive a Nature, that I could not but think it advantagious to the Publick to employ a Vacant Hour or two for its Entertainment as well as its Edification. Tales and Fables have hitherto been look'd upon as things worthy of a Common Reception, especially where Humane Transactions are aim'd at under the Persons of Irrational Creatures; and a Moral directs us into a Sense of affairs which the Dread of Authority would deter some People from enquiring into, would the Law take hold of the Discourse of Birds and Beasts, or Men of High Stations be offended at being told their Faults in order to amend 'em, when the Rebuke is couched under a Diverting story. If I have not done justice to Chaucer, by putting his Name to Fables and Stories, which are Collected by another Hand; I have several Precedents to excuse me, and if I have reminded the Reader of some things of Importance, which otherwise might have escap'd his Memory, I ought to have his Thanks

<sup>10)</sup> This volume is in the British Museum; Press Mark 11631 d 9.

for the Design, though I probably may deserve none for my failure in some part of the Performance.»

The pieces are all written in verse (some in rhymed couplets, some in 4 or 5 line stanzas) and refer to the years then lately passed, the revolution of 1688 and accession of William III to the English throne. The morals at the end of each tale make this clear. The language is quite modern without any Chaucerian influence whatever. The piece entitled «The True-born Englishman» raises the question whether it has anything to do with Defoe. This must be answered in the positive, although Defoe's poem, which appeared shortly before, is very different and much more elaborate. The anonymous writer's piece only numbers 38 lines, which I here reproduce.

*The True-born Englishman.*

- A Dispute once arose 'twixt an *Ass* and a *Mule*  
Who deserv'd the right hand, and was fittest to rule.  
Said the first, the Precedence from birth-right I claim  
Since my fathers and mothers Descent is the same.
- 5 And I'm sprung from the Loyns of a worshipful Pair,  
That can witness my title to be lawful and fair;  
As from beasts of one Species they'l prove me brought forth,  
Not a mixture of Creatures to lessen my worth.  
When thou a poor Devil as ever was born
- 10 Art the jest of the Fields, and the Forresters' scorn;  
From deriving thy birth from a couple of Brutes.  
Whose name, nor whose nature with each other suits,  
As the Horse's blood renders ignoble thy Race,  
And takes off from the Fame got by that of the *Ass*.
- 15 Prithee Friend, cry'd the *Mule*; hold thy insolent tongue,  
Thou'rt a Fool, not to find out thyself in the wrong.  
The plea thou mak'st use of, confounds thee of course,  
Since an *Ass*, 'tis well known, must give place to a *Horse*.  
And 'tis more to my credit, to be so near allied,
- 20 To a Beast that has honour and birth of his side,  
Than that both of my Parents should have been of thy kind,  
And bequeath'd me nor Beauties of Body nor mind.

MORAL.

Look on this Land that makes her boast,  
A certain Author cries.

- 25 Her sons are mongrels at the most  
Whom none for birth can prize.  
Saxons and Danes, and Normans won  
This Kingdom by the Sword,  
And every English mother's Son's  
30 A Bastard on his word.  
When by their Conquests we became  
A wise and powerful Nation  
And learn'd from them the search of Fame,  
And Methods of Discretion.  
35 Else had we still continued rude  
And unpolish'd Natures,  
Had not their Arts our Ignorance subdu'd,  
And Union made us Nobler Creatures.

In 1711 **POPE** wrote his «*Temple of Fame, a Vision*». <sup>11)</sup>  
In the advertisement he says: «The hint of the following piece was taken from Chaucer's House of Fame. The design is in a manner entirely altered, the descriptions and most of the particular thoughts my own: yet I could not suffer it to be printed without this acknowledgment, or think a concealment of this nature the less unfair for being common. The reader who would compare this with Chaucer, may begin with his third Book of Fame, there being nothing in the two first books that answers to their title. Whenever any hint is taken from him, the passage itself is set down in the marginal notes.» Elwin remarks that the parallel passages were not given by Pope until 1736, when he also added the last sentence to the advertisement. The comparison has been made, in every detail, by E. UHLEMANN in vol. VI of the «*Anglia*», and I need only give the summary of what he says: The fundamental idea, as well as the aim, metre, style, and extent of the poem by Pope are entirely different from Chaucer's House of

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<sup>11)</sup> The Works of Alexander Pope, by the Rev. Whitwell Elwin and William John Courthope, in 10 vols. London, 1871 and seq. — Containing: vols. I to IV Poetry; V a Biography of Pope by Courthope; VI—X Correspondence. Vols. I, II, VI, VII, VIII by Elwin; the rest by Courthope.



Fame. Chaucer is humorous, Pope is quite in earnest. He is led by definite principles, when he omits and alters the materials he took from the House of Fame. These principles he declares in the introduction (pages 189 and seq.). Uhlemann says: «Man muss sich also wohl hüten, Pope's allegorie als eine sklavische kopie des originals zu betrachten oder sie mit den modernen nachbildungen Chaucer'scher gedichte, die uns Dryden geliefert hat, auf gleiche stufe zu stellen. Es ist vielmehr eine ganz freie, im geschmacke des 18. jahrhunderts nach bestimmten grundsätzen unternommene umarbeitung hauptsächlich des 3. buches des «House of Fame». Dass der wirklich bleibende poetische wert des Chaucer'schen gedichts, eines produkts seiner reiferen jahre, eines heiteren abbildes schwerer innerer seelenkämpfe, übertroffen werde durch Pope's Temple of Fame, eine seiner jugendlichen nachahmungen früherer englischer dichter, einer literarischen studie könnte man sagen, das wird sich schwerlich behaupten lassen.»

In 1712 was published a volume of: «Miscellaneous Poems<sup>12)</sup> and Translations. By Several Hands. London, Printed for Bernard Lintot.» On page 74 we find «An Imitation of Chaucer» by Prior, and on page 245 «Chaucer's Characters or the Introduction to the Canterbury Tales. By Mr. Thomas Betterton», and finally, on page 301 «The Miller of Trompington or the Reve's Tale from Chaucer», by Betterton. The two contributions will be dealt with below when mentioning the 3 volumes edited in 1741 by Ogle.

The poem written by **PRIOR** in imitation of Chaucer is called: «Susannah and the Two Elders», and goes as follows:

<sup>12)</sup> British Museum Library Catalogue; Press Mark 992 k 22.

- Fair Susan did her Wifehode well maintaine,  
 Algates assaulted sore by Leachers twaine:  
 Now, an I reade aryghte that auncient song,  
 The Paramours were Olde, the Dame was Yong.
- 5 Had thilke same tale in other guise bene tolde,  
 Had they been Yong (pardie) and she bene Olde;  
 Sweet Jesu! that had bene much sorer Tryale;  
 Full Marvailous, I wot, were such Denyale!
- When Fair Susannah in a cort retreat
- 10 Of shady Arbours shun'd the Sultry heat,  
 Two wanton Lechers to her Garden came,  
 And rushing furious, seiz'd the trembling Dame.
- What Female Strength could do, her Arms perform,  
 And guarded well the fort they strove to storm.
- 15 The Story's ancient, and, if rightly told,  
 Young was the Lady, but the Lovers old.
- Had the Reverse been true, had Authors Sung,  
 How that the Dame was old, the Lovers Young,  
 If she had then the blooming Pair deny'd,
- 20 With tempting youth and Vigour on their side,  
 Lord! How the Story would have shock'd my Creed!  
 For that had been a Miracle indeed!

The first eight lines were afterwards reproduced in a volume of «Poems on Several Occasions by Matthew Prior Esq.». London, T. Johnson, 1720. In this volume we find two other pieces «In Chaucer's Stile»: «Erle Robert's Mice», and the six lines which here follow:

Full oft doth Mat with Topaz dine,  
 Eateth bak'd meats, drinketh Greek wine:  
 But Topaz his own werke rehearseth;  
 And Mat mote praise what Topaz verseth.  
 Now sure as Priest did e'er shrive sinner,  
 Full hardly earneth Mat his dinner.

#### Erle Robert's Mice:

- Tway Mice, full blithe and amicable,  
 Satten beside Erle Robert's Table.  
 Lies there ne Trap their necks to catch,  
 Ne old black Cat their steps to watch.
- 5 Their fill they eat of Fowl and Fish;  
 Feast-lyche as heart of Mouse mote wish.  
 As Guests sat jovial at the Board,



- Forth leap'd our Mice: eftsoons the Lord  
 Of Boling, whilome John the Saint,  
 10 Who maketh oft propos full quaint,  
 Laugh'd jocund, and aloud he cry'd,  
 To Matthew seated on t'oth' side;  
 To thee, lean Bard, it doth pertain  
 To understand these Creatures tweine.
- 15 Come frame us now some clean Device,  
 Or pleasant Rhime on yonder Mice:  
 They seem, God shield me, Mat and Charles,  
 Bad as Sir Topaz, or 'Squire Quarles  
 (Matthew did for the nonce reply)
- 20 At Emblem, or Device am I.  
 But could I chaunt, or rhyme, pardie,  
 Clear as Dan Chancer, or as thee;  
 Ne Verse from me (so God me shrive)  
 On Mouse, or other beast alive.
- 25 Certes, I have these many days  
 Sent myne Poetic Herd to graze.  
 Ne armed Knight ydrad in War  
 With Lyon fierce will I compare:  
 Ne Judge unjust, with furred Fox,
- 30 Harming in secret guise the Flocks:  
 Ne Priest unworth of Goddes coat,  
 To swine ydrunk, or filthy stoat.  
 Elke similé farwel for aye,  
 From Elephant, I trow, to Flea.
- 35 Reply'd the friendlike Peer, I weene;  
 Matthew is angred on the Spleen.  
 Ne so, quoth Mat; ne shall be e'er,  
 With Wit that falleth all so fair:  
 Eftsoons, well weet ye mine Intent
- 40 Boweth to your Commaundement.  
 If by these Creatures ye have seen,  
 Pourtrayed Charles and Matthew been;  
 Behoveth neet to wreck my brain,  
 The rest in order to explain.
- 45 That Cup-board, where the Mice disport,  
 I liken to St. Stephen's\* Court:  
 Therein is space enough, I trow,  
 For elke Comrade to come and goe;  
 And therein eke may both be fed
- 50 With shiver of the wheaten bread.  
 And when, as these mine eyes survey,  
 They cease to skip, and squeak, and play;

\* Exchequer

- Return they may to different Cells,  
Auditing one, whilst t'other Tells.
- 55 Dear Robert, quoth the Saint, whose mind  
In bounteous deed no man can bind;  
Now as I hope to grow devout,  
I deem this matter well made out:  
Lagh I, whilst thus I serious pray?
- 60 Let that be wrought which Mat doth say:  
Yea' quoth the Erle: but not to-day.

As for the six lines on page 17 cf. Chaucer's *Canterbury Tales* (Skeat vol. IV, page 190), verses 1902 seqq.

The «Erle Robert» I take to be Harley, who in 1704 had been in the Tory ministry and in 1710 returned to office as Chancellor of the Exchequer, when he was created Earl of Oxford. The «Lord of Boling, whilome John the Saint» is Henry St. John, known as Lord Bolingbroke, Secretary of State for Foreign Affairs. I have not been able to find what particular poem of Chaucer's Prior here professes to imitate. The spelling and, to some extent, the vocabulary of these pieces are antiquated, which may account for their being called Chaucerian.

The Catalogue of the British Museum Library dates at 1750 a Chapbook<sup>13)</sup> with the title: «*Canterbury Tales, Composed for the Entertainment of all Ingenious and young Men and Maids, at their Merry Meetings at Christmas, Easter, Whitsuntide, or any other Time, especially on the long Winter Evenings, to keep Wits, pleasant Stories, witty Jests, and delightful Songs, very proper for either City, Town or Country. By John Chaucer, Junior.*» (No Date.) The little book has 24 pages, containing 19 little prose pieces of very unequal length and quality, mostly obscene anecdotes unworthy of being mentioned. Number 8 is another version of January and May. The tree on which the young admirer climbs is, by him, pretended to be bewitched. The old husband exchanges places with the

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<sup>13)</sup> Press Mark 1079 i 13.

young man. The rest of the tale is as in Chaucer. — The last six pages contain three songs: 1. A merry song, fit to be sung at Christmas; 2. A pleasant song to be sung at Easter (Tune of King James's Jig); 3. A delightful song in Honour of Whitsuntide, just as fits the occasion. This book, in spite of its promising title, is of no importance to the subject in hand.

Another little book which assumed the title of «*Canterbury Tales*» (Brit. Mus. Catalogue. Press Mark 12614 b 12) appeared early in the 19th Century, and contains:

1. The Great Devil's Tale; or, The Castle of Morbano.
2. The Old Abbey Tale; or, Village Terrors.
3. The British Sailor's Tale.
4. The Knight's Tale.

London 1802 (in prose).

The first of these Tales is by one C. T. Barrett; the second by one Dr. Drake; the authors of the third and fourth are not named. They have no resemblance whatever with anything of Chaucer's *Canterbury Tales*, and are poor stuff, such as one may find in any «*Penny Dreadful*».

Chaucer's influence must be supposed in WILLIAM MORRIS' «*Earthly Paradise*» (1868—1871)<sup>14)</sup>, for here we find the old poet directly mentioned.

Think, that below bridge the green lapping waves  
Smite some few keels that bear Levantine staves,  
Cut from the yew wood on the burnt-up hill,  
And pointed jars that Greek hands toiled to fill,  
And treasured scanty spice from some far sea,  
Florence gold cloth, and Ypres napery,  
And cloth of Bruges, and hogsheads of Guienne;  
While nigh the thronged wharf *Geoffrey Chaucer's* pen  
Moves over bills of lading — mid such times  
Shall dwell the hollow puppets of my rhymes.<sup>15)</sup>

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<sup>14)</sup> The *Earthly Paradise*, A Poem, by William Morris, London, Reeves & Turner 1890.

<sup>15)</sup> l. c. the Prologue, p. 3.



The prologue relates the adventurous journeys of a band of Norwegians under their leader Rolf, until they reach an island in the far ocean on which there is an Ionian colony. In the council house they are received by the rulers of the island and asked to stop as guests. The colonists, having long been severed from their mother-country, welcome the occasion of hearing news of there. And now the poet lets the Greeks and their guests assemble twice a month, on each occasion a tale is told either by a Greek or one of the guests. Thus we have 24 tales, the one half of classical, the other of romantic origin. March begins the series. At the beginning of each tale there is an announcement when and where the tale was told, and at the end we are told of the effect of the tale on the hearers. The time of the whole is in the reign of Edward III of England (1327—1377). A short summary of the tales is to be found in a study on Morris by Eugen Frey.<sup>16)</sup>

Another distinct reference to Chaucer is contained, not only in the title, of MAURICE HEWLETT'S «*New Canterbury Tales*» (published London 1901 in book form). The tales were first printed in several periodicals, as is apparent from Hewlett's advertisement:

Courtesy asks me to record hospitality offered by the way to most of these tales: to the «*Scrivener's*» by the «*Fortnightly Review*»; to «*Captain Brazenhead's*» by the same review and «*Truth*» of New York; to the «*Prioress of Ambresbury's*» by the same and «*Collier's Weekly*» of New York; to «*Richard Smith's*» Tale by «*Harper's Magazine*»; and to «*Percival Perceforest's*» by the «*Anglo-Saxon Review*».

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<sup>16)</sup> William Morris, Eine Studie von Eugen Frey. Beilage zum Programm des Gymnasiums und der Industrieschule Winterthur für das Schuljahr 1901/1902. Winterthur 1901.

The idea is that several pilgrims meet at Winchester on their way to the shrine of St. Thomas of Canterbury «as nearly as possible upon the Feast of Saints Philip and Jacob, which was in the year of Christ's reign fourteen-hundred and fifty, and in the 28th year of that of King Henry VI, a pious, unhappy, and nearly imbecile monarch, quite damned in a magnanimous wife».

The most important person of the company is the «Lady Prioress of Ambresbury (Wilts) born Touchett of Bemerton», with a retinue suiting her rank; she is accompanied by her confessor, «Dan Costard», and her niece, «Mistress Mawdley Touchett», daughter of her brother «Sir Simon Touchett of Bemerton, Knight»; this young lady is loved by Percival Perceforest, who had been dismissed from Sir Simon's service as a page, because he had dared to raise his eyes in love to the young lady. He now passes as «Percival Thrustwood of Gloucester», and as the nephew of «Captain Salomon Brazenhead», of the Duke of York's service; «Master Corbet», the Scrivener from London; «Master Richard Smith, the mariner», from Kingston-upon-Hull with his foreign wife.

The tales are six in all, told by the Scrivener, Dan Costard, Captain Brazenhead, the Prioress, Smith the shipman, and Percival Perceforest. The language is prose; the tales are connected by the pilgrims' comment upon them according to their various characters. There is even, like in Chaucer's Canterbury Tales, an occasional dispute between some of the company.

That Chaucer is imitated, Hewlett says himself in the Prologue<sup>17</sup>): «Pray do not suppose that Chaucer's were the only pilgrims to woo the Canterbury way with stories nor that theirs was the only road by which to seek the Head of Thomas. His people may have set the fashion and

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<sup>17</sup>) Beginning of the Prologue, p. 13.



himself a tantalizing standard of attainment; but that is a poor-hearted chronicler who withholds from a tale because some other has told one well. I have here the diversions of a devout sodality, which followed Chaucer's — and in point of time (remember) at no such long interval.»

In the introduction to the Scrivener's tale of Countess Alys (of Salisbury) that man says to the Prioress «instead of singing by rote, instead of hot debate, I perceive another pastime. I propose a tale from one of this company, all in the manner of *that noble clerk and fellow of my mystery, Master Geoffrey Chaucer*, of whom doubtless you have heard.<sup>18)</sup> The tales, in the order that they were mentioned, are begun by the Scrivener's. Except that of the Prioress, they have little enough in common with any of Chaucer's. This latter story, however, betrays a certain resemblance to the Prioress's tale of Chaucer. Hewlett himself alludes to the latter: «In this old affair of Plessy, which bears points of resemblance to those which gave little Saint Hugh to Lincoln, and to Norwich little Saint William, I neither hint the miraculous nor the natural.»<sup>19)</sup>

The contents of the story are shortly these: In a small country town, a boy of about fourteen years disappeared on Holy Thursday. This alarmed, as natural, his parents, but also his teachers at the Friary, where the boy was held in great esteem on account of his excellent singing in the Abbey choir. The governor of the town, led by the boy's mother, who had had a vision in a dream, went to the Jewry in search of him, but in spite of all the inquiries and searchings no trace could be found of the lost Gervase there. Yet he had been enticed to the Jewry by a woman who offered him sweetmeats. In a room near the chief hall of the Synagogue, he had been stripped and found to be without any blemish on his body. He was therefore brought

<sup>18)</sup> p. 22.

<sup>19)</sup> p. 166.

before a large assembly of Jews. Their elder found out, through questioning, who he was, where he went to school, and what he learned there. On hearing of his singing, they asked him to sing to the assembly. One from the crowded hall proposed that he should be made king of the Jews, whereupon all present did him honour as such. Then he was crucified, because the Jews believed and hoped there would be a second resurrection after the manner of Christ. One woman, Sornia, who had helped to entrap the boy, was strongly impressed by the boy's resemblance to her own dead son. She felt a love for Gervase, and in the still of night took him down from the cross while life was not extinct and fled away to the country with him; here she tended him with a mother's great care. After more than a month's time of peaceful life at a charitable farmer's house (where young Gervase fell in love with his host's little daughter Persilla) Sornia was obliged to take her «brother» back to Plessy. She had, by a messenger, called together the Jews to the same synagogue, where she presented the boy to them as their true king, who had risen from death. The Jews, on seeing his wounds healed and hearing again his voice, all worship him as their king and become Christians. The bishop heard of this and took charge of Gervase, and promised to baptise the Jews on Pentecost at a solemn mass. Gervase was canonized in his lifetime, and became a holy hermit, inhabiting a cell near the chapel on the bridge. The chapel and cell were, at the expense of the town, repaired and made habitable especially for him. Another cell, near by, became the habitation of little Persilla who had also renounced worldly love and career. Many pilgrims came to the place and many miracles were performed at the young saints' shrines.

As in Chaucer's tale, there is a boy who is gifted with the power of wonderful singing. Here, too, he comes

to harm by Jews, and a miracle is connected with the singing of Church hymns. Chaucer does not question the miracle, he simply relates the fact. Hewlett explains it by part of the plot. The points of resemblance are, perhaps, only accidental, and the story does not base on Chaucer. Hewlett is so well versed in mediaeval reading that he was not dependent on Chaucer alone for his materials, if he did not directly invent them. As for the quality of his tale, I may refer to the *Athenæum* of October 19, 1901, page 516, where Hewlett is called the «prince of literary storytellers now that Stevenson is dead. Better stories than the «Prioress of Ambresbury's Tale of St. Gervase of Plessy» or the *Scrivener's Tale* of «the Countess Alys» could not be desired; and although these two are perhaps the pick of the present volume, the rest are not far behind».



## CHAPTER II.

### AUTHORS WHO FINISH CHAUCERIAN POEMS LEFT INCOMPLETE

OR

### WHO ENLARGE POEMS ALREADY CONCLUDED.

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Here, in the first line, we have to consider «*The Plowman's Tale*» and the «*Story of Thebes*».

The *Plowman's Tale* is published by Skeat in his supplementary volume (pages 147 to 190). It consists of a «Prologue», and three «Parts», numbering 7, 53, 28, and 85 stanzas of eight lines respectively. The verses are of four iambs with 8, or 7, or 9 syllables. The rhymes divide the strophe in two parts, each having crossed rhymes: abab abab; abab baba; abab acac; abab cd'cd etc. — In the 6th stanza of the prologue 4 lines are missing. Skeat, in the introduction to vol. VII, p. XXXIV, states that it was written, in all probability, about the year 1395 by the author of the «*Plowman's Crede*» with which it has many resemblances as to style and language; also the matter contained in the «*Tale*» is closely related to that of the «*Crede*». They both show the corruptness of many of the monks and secular clergy of the time, especially their unfair and unjust treatment of the poor and humble.

The style and language are vivid and interesting but have apparently not undergone any influence by Chaucer.

The other continuation of the *Canterbury Tales* is by the hands of John Lydgate, the voluminous disciple of Chaucer. He was born about 1370, and died between 1446 and 1450. In his works he makes frequent allusions to,



and mentions of, Chaucer.<sup>20)</sup> Schick dates the Story of Thebes between 1420 and 1422. It is supposed to be told by Daun John Lydgate in person, who after a long sickness undertakes a journey to the shrine of St. Thomas of Canterbury to acquit himself of his vows.<sup>21)</sup> He happens to alight from his «palfrey slender, long and lene» at the very inn, on the road to Canterbury, where the pilgrims (Chaucer's) have put up. The Host at once lays hold of him and gets him to promise a tale. He is, as a reward, to order what supper he likes, at the company's expense. Lydgate, on the next day, to comply with the Host's request, tells the «Story of Thebes», i. e. the events which led up to the story of Palamon and Arcite, as told in the «Knights Tale» of Chaucer, to which he repeatedly refers. As for the sources from which Lydgate drew his materials compare Koeppel's researches.<sup>22)</sup>

Another continuator of Chaucer is ROBERT HENRYSON, a schoolmaster and notary public at Dunfermline, who is supposed to have lived between 1430 and 1506.<sup>23)</sup> He was received as a member of the newly founded University of Glasgow on September 10th 1462. He wrote a collection of 13 fables (see further on) and the «*Testament of Cresseid*», reproduced in Skeat's vol. VII pages 327 to 346. It consists of 86 stanzas. The first 58 are written in seven lines with the rhymes ababbcc; then follows the «Complaint of Cresseid» 7 stanzas of 9 lines with the rhymes aab aab bab. Hereupon again 21 stanzas of seven lines, rhyming ab äbb cc.

<sup>20)</sup> Cf. *Schick*, Lydgate's Temple of Glas; Early Engl. Text Society, Extra Ser. LX, pages CXII; XCI; 5 (verse 110); CXXVII; 77; cf. Skeat I, pag. LXI; III, pag. 431; pag. 23; pag. XX.

<sup>21)</sup> The prologue is reprinted in R. P. Wülcker's *Alt-engl. Leseb.*, vol. II, p. 105 to 109.

<sup>22)</sup> *Köppel*, Lydgate's Story of Thebes; Eine Quellenuntersuchung. München 1884.

<sup>23)</sup> Cf. *Schipper*, William Dunbar, p. 37, and also *Dict. of Nat. Biogr.*

The contents are briefly these: A cold winter night sends down showers of hail, and the poet can scarcely protect himself against the influence of the inclement season. Venus rises above the horizon, which makes him hope that the goddess of love would revive his «faidit hart»; but the fire of passion no longer warms his blood, he is «ane man of age». This lack can only be remedied by outward means. He comforts the body with a drink, and, to pass the night, takes a book, «writtin be worthie Chaucer glorious, Of fair Cresseid and lusty Troilus». (Verses 41, 42.) Then he relates the fortunes of Cresseid after she had been abandoned by Diomedé. She returns to her father Calchas, in a state of despair, and in the temple of Venus and Cupid she regrets ever having sacrificed to them, and accuses them of having caused her misery. She swoons and has a dream in which the deities of the seven planets appear. Cupid, before this court, charges her with blasphemy, and poor Cresseid is sentenced to expiate her crime by becoming one of the lowest outcasts, stricken with leprosy. Upon awaking from this terrible dream, she finds herself actually a leper. She begs her father to let her go secretly to «yon hospitall at the tounis end» (verse 382), and to send her, for charity's sake, what she will need, to live. Then follows the touching complaint. She is forced to go begging, like the other inmates of the sad house, and one day receives a purse of money from her old lover Troilus, who is reminded of his once beloved Cresseid, by some traits in her much disfigured face. They do not, however, recognise each other, and Cresseid has to be told afterwards who was the generons giver; at the mention of his name her heart breaks.

Henryson's language is vigorous, his style clear and easy, and his verse smooth and regular. The story of the Testament is only so far directly influenced by Chaucer, as the latter's «Troilus» (which tells about the rest of





Of thine owne spirit, which doth in me survive,  
I follow here the footing of thy feete,  
That with thy meaning so I may the rather meete.

The passage from which, in the *Squieres Tale*, Spenser took the idea of his story of Cambello and Canacee is at the end of the second part, which runs as follows <sup>25</sup>):

And after wol I speke of Cambalo  
That faught in listes with the brethren two  
For Canacee, er that he mighte hir winne.

In Spenser, there is only one brother, Cambello, who fights for Canacee. The Cambalo in the line quoted above is, notwithstanding the same name, quite distinct from Cambalo or Cambalus in Chaucer <sup>26</sup>). Spenser substitutes the three brothers Priamond, Diamond, and Triamond for the former. Among all the suitors for Canacee's hand, these three are chosen as the worthiest and bravest knights, to fight in the lists against Cambello. The latter, protected against loss of blood from wounds by a magic ring, the gift of Canacee, fights and conquers Priamond and Diamond, who lose their lives. Their brother Triamond, however, receives these lives in addition to his own, as had been granted by the three fates in a promise to his mother. The combat proceeds and Cambello would have succumbed, probably, but for the appearance in the lists of Cambina, the sister of Triamond, who with a powerful wand subdues their warlike ardour. She makes the two antagonists drink from a cup a magic liquor, which changes their enmity to trust and friendship. Now Canacee's hand is bestowed upon Triamond, and Cambello takes Cambina as his wife.

It is to be noticed that in the *Faerie Queene* the ring has the property of preventing its owner from losing blood and of healing his wounds. In the *Squieres Tale*, the sword is invested with the power of piercing every defence,

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<sup>25</sup>) Skeat vol. IV, page 480, verses 659 to 661.

<sup>26</sup>) Skeat vol. IV, lines (23) and (648).



however strong; and no wound inflicted by the means of this sword ever heals, unless the same sword be applied to the wound «with the platte in thilke place». <sup>27)</sup>

In 1887 F. J. Furnivall edited *John Lane's Continuation of Chaucer's «Squire's Tale»*, from the original Ms. version of 1616; collated with its Ms. revision of 1630. <sup>28)</sup> I here reproduce Furnivall's «Forewords».

«John Lane was a friend of Milton's Father», most loving of music, who wrote Lane not only the Fore-praise Stanza to his *Squire's Tale*,

[John Milton, Cittisen of London, most lovinge of musicke, to his friend J. L.

Right well I knowe, that unites, eightes, fyvths, thirdes,  
from discords, and cromaticks, doe abhorr  
though heavenlie reason bares with those absurdes  
to musickes Class, for love sake, to restore,  
but tell me, Lane, how canste thow this approve  
that we presume on musick without love?]

but also a like Sonnet in laud of his Ms. version of *Guy of Warwick* now in the British Museum.

Milton's nephew, Edward Phillips, in his *Theatrum Poetarum* 1675, thus describes our author:

«John Lane. A fine old Queen Elizabeth gentleman, who was living within my remembrance, and whose several poems, had they not the ill fate to remain unpublish't — when much better meriting than many that are in print — might possibly have gain'd him a name not much inferiour, if not equal, to *Drayton*, and others of the next rank to *Spenser*; but they are all to be produc'd in Ms. viz: his *Poetical Vision*; his *Alarm to the Poets* (1648); his *Twelve Months*; his *Guy of Warwic*, a Heroic Poem (at least as much as many that are so Entitled); and lastly his *Supple-*

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<sup>27)</sup> Cf. Skeat IV, pag. 465, verse 162.

<sup>28)</sup> In the Brit. Mus. Library: Press Mark Ac. 9924/28.

*ment of Chaucer's Squire's Tale.*» 1675 p. 111—112; ed. 1824 p. XXXIII.

Edmund Howes, who in 1615 publish't *Stowe's Annales* ed. 1605, with a Continuation does not mention Lane in his list of English poets among whom is «Willi. Shakespeare gentleman» (p. 811 col. 2). —

Anthony Wood, in 1691—2, writing of John Lane of Christchurch who died in 1578, says, «There was one John Lane, a poet about this time (Fast. Oxon. Pt. I col. 189, notes under AD 1572). —

Besides the works which Phillips names, John Lane publish't in 1600 a poem of 120 six-line stanzas (ababcc) on the vices of his country-men and women, entitled «Tom Tel-Troths Message and his Pens Complaint. A work not unpleasant to be read nor unprofitable to be followed. Written by Jo. La. Gent. London. Imprinted for R. Howell and are to be sold at his shop neare the great north doore of Paules, at the signe of the white horse 1660.»

This I reprinted in my Tell Troth volume for the New Shakespeare Society in 1876 (pp. 107—135); and as it mentions the Globe theatre in which Shakspeare had a share, and also possibly alludes to his *Venus and Adonis* and *Lucrece* (st. 109 p. 132) readers of the present volume may perhaps care to look at it. It is better worth reading than this Continuation of the Squire's Tale, little as that is to say for it. I have sketcht its contents on pp. XIII—XX of my Tell Troth Forewords, from which I take the present details:

Lane also publisht

«An Elegie upon the death of the high and renowned Princesse our late Sovereaine Elizabeth. By I. L. imprinted at London for John Deane at Temple Barre, 1603. 4<sup>e</sup>, 7 leaves.

What Phillips calls Lane's Twelve Meritts is by John Lane... poeticalie adducinge

1. The seauen deadlie sinnes practised into combustion.
2. Theire remedie by theire contraries. The Virtues graciously intendinge the Golden Meane, so called of perfecting to felicitie.
3. The execrable Vices punished, alludinge eternalie.

Virtus perijt et inventa est. 1621. (Ms. Reg. 17 B XV Brit. Mus. 201 leaves, 4<sup>o</sup>, after two prose dedications.)

.... The present reprint is due to no merit in Lane's poem, for it has none, but only to the fact that it is a continuation of one of Chaucer's Tales, and therefore ought to be put into type for the Chaucer Society. Most folk, on reading it, will be ready to treat Lane's memory with the «black obloquie» he invokes for the defacers of Chaucer's figure:

And they which Chaucer's figure deigne deface  
O lett them live in shame, die in disgrace:  
And never meete with other memorie  
Then is repeated of black obloquie.

But they will recollect that the old versifier did love Chaucer, did search for the missing (and never written) part of the poet's «Squire's Tale» in old libraries, and Londons towre (p. 234 l. 553), and did believe he was honouring Chaucer by writing the miserable Continuation he has produced of

« Him that left half told  
The story of *Cambuscan* bold  
Of Camball, and of Algarsife  
And who had Canace to wife  
That own the vertuous Ring and Glass,  
And of the wond'rous Horse of Brass,  
On which the Tartar King did ride.»

Milton, *Il Penseroso* (Urry Sign. I).

Remembering this, the readers who would otherwise have curst Lane, will withhold their swears; and, if they can't feel for him, will pity him: he'd have a better poem,



if he had been able. Be sure he did his best, for his Master's love.

The completion of the Squire's Tale would have taxed Chaucer's utmost power, even when he was at his best. The subject is one into which he could have imported little humanity. The Continuation would have been a constant strain upon his invention and fancy. The work wouldn't have repaid the effort, and so the Poet turned it up, as he did the *Good Women* when he'd done 9 of them out of the proposed nineteen. Who of us, in his own line, has not done the like? Man is mortal: and when a fellow man doesn't see his way thro' a bit of work, it bores him, and he drops it. Naturally no real Poet tried to take up Chaucer's unfinished task. But where Angels dare not tread, we know who rush in; and so the Poetaster Lane wrote his continuation of the Squire's Tale, and we wise folk have printed it.

Chaucer has told us what he meant to do in the completion of his Tale:

- (1) First wol I telle yow of Cambyuskan  
That in his tymē many a Citty wan:
- (2) And after wol I speke of Algarsif,  
How that he wan Theodera to his wif.  
For whom ful ofte in greet peril he was,  
N'hadde he be holpen by the steede of bras.
- (3) And after wol I speke of Cambalo,  
That faught in lystēs with the brethren two  
For Canacze er that he mighte her wyne.

[From the Ellesmere MS. Group F § 1.

Six texts, p. 427, col. I.]

He had also to tell us how the Falcon won back her false Tercelet by the mediation of Cambyuskan's younger son Camballō or Camballus; to tell

How that this Falcon gat hir love ageyn,  
Repentant as the storie telleth us,  
By mediacion of Camballus  
The kynges sone,

(Ibid.)



to invent something for the Magic Mirror to do, and lastly to explain how the Knight who was to win Canace (l. 669) was a namesake of her brother Camballo; for we cannot possibly suppose that this Knight's fight in lists with the Two Brethren (l. 668) was to rescue Canace from captivity.

Chaucer was of course bound to provide Canace with a husband, before finishing his Tale.

Of Chaucer's purposes, Lane carries out all, with variations. He tells us of Cambyuskan (or Cambuscan):

Kills him, buries him, and brings him to life again. Lane also speaks of Algarsif, and weds him to Theodora: but he does not put Algarsif oft in peril for his bride, nor consequently, does he make the Horse of Brass rescue him from his peril. On the contrary: Lane turns Algarsif into a traitor and rebel to his Father, makes Algarsif's treacherous Generals put him in prison — from which his re-vivified Father frees him — then shows Algarsif as a penitent, and lastly, as rewarded not only by Theodora's hand, but by the gifts (from her Father) of India, Arabia, Judæa, and Palestine, and (from his own Father) of the Horse of Brass. This is killing the fatted calf for the prodigal son, with a vengeance. His brother Camballo ought to have had Theodora. As to the Camballo who Chaucer said was to win (and of course wed) Canace — after fighting the Two Brethren — Lane turns him into Akafir, the Admiral of Cambuscan. But, instead of getting all Cambuscan's country with Canace, as the winner of her was promised before the Tourney (p. 201), he gets only one town — the city Fregiley, which rebelld with Algarsif, and then had its name changed to Canacamor — and the Magic Sword, Morlivo. Still, considering that his opponents the Two Brethren bolted after the first brush, Akafir is well rewarded. He may have been meant to get Cambuscan's land after the latter's death.

Camballo, the younger son of Cambuscan, gets a lady, « Frelissa faire », with Serra province, seemingly Chaucer's « Sarray, in the lond of Tartarie » where Cambyuskan dwelt, and whereof he was king and which, in Lane's text (p. 201) was promist to the winner of Canace.

Lane finds something for the Magic Mirror to do for Canace, in showing her what has happened at a distance (p. 193). And he continues the power of the Magic Ring in enabling her to understand birds' talk (pp. 193—8; 230—3). Moreover, it is by Camballo's « mediacioun » with Canace that her Falcon gets the love of its Tercelet again (p. 229—233). Lane says nothing about the Knight in the Squire's Tale who brings Cambyuskan the Magic Gifts; but he tells us that these gifts were made, and sent to Cambuscan, by a wondrously learned friend of his, Buntoto, King of Ind, who afterwards concocts the Elixir which restores the dead Cambuscan to life, and whose daughter weds Algarsif.

Both Lane's original version of his Poem — which he dates 1616, tho' it was licenst on March 2, 1614/5 (p. 237 below) — and his revised version of 1630, exist in MS. in the Bodleian; the former in MS. Douce 170; the latter Ashmole 53. The revision does remove a few of the blemishes of the first version, and had better perhaps have been taken as our text, with collations from the earlier original. But as the early version of 1616 was copied first, and as it is always more interesting to follow changes of a text in the order of their time, the decision was come-to to print the 1616 text, and give all the variations of the 1630. Af anyone ever reprints Lane's Continuation he can reverse this plan, print the 1630, and collate the 1616.

Whatever else has to be said on Lane's work and its sources, I leave Mr. Clouston to say in his Introduction on the stories of a Magic Horse, Glass, Sword etc. which

he has very kindly promist to write for us. All Lane's frightful word-coinages will be duly entered in the Glossary that will appear in Part II.»

It will now only be necessary to add the index of Lane's Continuation:

1. The description of the Squier, as it was written by Chaucer.  
[From the Prologue to The Canterbury Tales]. 22 ll.
2. Here followeth the Squiers Prologe as it is in Chaucer. 28 ll.
3. Chaucer's Squire's Tale  
Part I. Canto Primo.  
Part II. Canto Secundo [each with a Proem by Lane].  
« Thus farr Chaucer. Now followeth a supplie to what heerof is missinge; finished by John Lane anno Domini 1615.
4. Lectori acrosticum. 8 ll.
5. Canto tercio. Part III. 428 ll. Cambusecan holds a joust.
6. Canto quarto. Part IV. 434 ll. Algarsife rebels, Canace learns to manage the Brazen Horse.
7. Canto quinto. Part V. 626 ll. The Vulgar want war, Canace peace.
8. Canto sexto. Part VI. 444 ll. Cambusecan takes the field. Queen Eltheta stays in Serra.
9. Canto septimo. Part VII. 618 ll. Algarsife and Camballo fight.  
Cambusecan besieges Fregiley.
10. Canto octavo. Part VIII. 460 ll. Attack on Fregiley.
11. Canto nono. Part IX. 498 ll. Algarsife is imprisond, and Cambusecan slain.
12. Canto decimo. Part X. 671 ll. Fregiley is taken, and kept by Akafir.
13. Canto undecimo. Part XI. 384 ll. Algarsife is forgiven. Cambusecan's guests come to his tourament.
14. Canto duodecimo. Part XII. 576 ll. Algarsife wins Theodora.  
Canace is won by Akafir.
15. Heere followeth the marchantes wordes to the Squier, and the wordes of the Hoste to the marchaunt, as it is in Chaucer. 23 ll.

The state of incompleteness in which Chaucer has left the Squire's Tale, tempted yet another writer to try his hand at finishing it, as is shown by the book of

Cambuscan;  
The Squire's Tale of Chaucer». <sup>29)</sup>

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<sup>29)</sup> In the British Museum Library, Press Mark 1066 f 27.



Modernized by Mr. Boyse; continued from Spenser's *Fairy Queen*, by Mr. Ogle; and concluded by Mr. Sterling. Dublin 1785.

The book is inscribed to the Lord Bishop of Down and Connor, by Sterling, and begins with a Sonnet:

What Chaucer sung in Woodstock's rural bow'rs,  
Was marr'd by death, or Time's unsparing hand;  
The Swain of Mulla<sup>30)</sup> next essay'd his pow'rs,  
And the fair legend of Camballo plan'd.

My bark advent'rous strikes the magic strand;  
The blue-eyed Nereids on her track attend:  
She wafts the prowest knights of Eastern land,  
Whoaid the feeble arm, the fair defend,  
And glitt'ring crowns from sanguine tyrants rend.  
Like them, be ardent for the public weal,  
Nor from the sphere of honor e'er descend,  
Thy spirit pious, without bigot zeal;  
May thy sun set, as rose thy early dawn,  
Thy name as spotless as thy hallow'd lawn!

Then follows the Advertisement, in which he refers to Warton's statement about the source of Chaucer's tale, to the continuation by Spenser, and to the modernisation by Boyse. «The Concluder feels his poetic powers far inferior to those of Chaucer and Spenser; but as he endeavours to amuse, hopes for the indulgence of the Public.» He reprints the modernisation which Boyse made and published in the second volume of «*The Canterbury Tales of Chaucer. Modernis'd by Several Hands. Publish'd by Mr. Ogle, London. Printed for J. and R. Tonson, in the Strand. 1741.*»<sup>31)</sup> These three volumes will be spoken of below, in another chapter.<sup>32)</sup> The part here spoken of is entitled: *Cambuscan, or the Squire's Tale*; it was translated, or rather modernised by Boyse, who rendered the story

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<sup>30)</sup> This means Spenser. Shenstone calls him: «The bard of Mulla's silver stream».

<sup>31)</sup> In the Brit. Mus. Lib. Press Mark 1066 g 28.

<sup>32)</sup> Cf. later on in this treatise.



in the same way as Chaucer, on the whole, in 140 stanzas. At stanza 141 Ogle, another contributor to the three volumes, takes up the thread. A footnote says: «What follows is continued, by Mr. Ogle, from the 4th book of Spenser's *Fairy Queene*.» To be precise, he took the whole of the story, starting at stanza 31 of the second Canto and going to the end of the 2d stanza of the fourth Canto of the 4th Book. Instead of writing in 9 lines, as Spenser, he follows the lead of Boyse and expands to ten lines. The first 5 or 6 lines in each stanza are mostly taken over unchanged from the *Faerie Queene*, and only in the end does he alter things so as to get a rhyme for the 9th line. It is needless to say that he has watered Spenser's wine sadly. Still, I think his piece is about the best in the second volume, not through any fault of his own.

To come back to the volume in hand, Sterling's own part begins at stanza 214. It was his aim to supply what Chaucer had only promised at the end of the second part of the *Squire's Tale* (verses 661 to 666):

First wol I telle yow of Cambyuskan,  
That in his tyme many a citee wan;  
And after wol I speke of Algarsif,  
How that he wan Theodora to his wif,  
For whom ful ofte in greet peril he was  
Ne hadde he ben holpe by the steede of bras.<sup>33)</sup>

Algarsife (so Sterling begins) travels to the banks of Indus, where he sees a Persian and an Indian army engaged in battle. The Persian leader hopes to obtain Theodora, an Indian princess, as the price of his conquest, and wishes to make her his wife. Algarsife is so fortunate as to save the princess, whom he loves. They fly from pursuit and on their way come to the Melancholy Mountain, where an evil spirit turns their feelings for one another into

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<sup>33)</sup> Quoted from the Globe edition (Pollard), page 227.

distrust. In the meantime Cambuscan, with his queen Eltheta, is obliged to abandon his throne and country, and flies towards Mecca, but on the way he is attacked by Bedouins. — Camballo and Cambina, Triamond and Canace (with the falcon) are in quest of adventures, seeking the faithless Tercelet.<sup>34)</sup> With the aid of a magic jewel Camballo gains access to the Paradise of Shedad, where he finds the Tercelet, whom he takes back. The latter and the falcon are reconciled. On their return to Sarra the three couples are attacked by the same Bedouins who had set upon Cambuscan. Algarsife now joins them and the attack is successfully repulsed. The whole company now return to Sarra, where matters have taken a favourable turn and Cambuscan holds the throne to the end of his days, in peace with all his neighbours. Algarsife marries princess Theodora, and succeeds his father on the throne.

Like Boyse and Ogle, Sterling wrote in ten line stanzas, with something more approaching the power of Spenser than either of the other two contributors could command.

The unfinished Tale of the Squire has tempted another fanciful mind to a continuation. *Richard Wharton*, M. P., published two volumes of «*Fables*: consisting of Select Parts. *From Dante, Berni, Chaucer, and Ariosto*. Imitated in English Heroic Verse. 1804» (1st vol.); and «*Fables*: Vol. II. Containing *Cambuscan, An Heroic Poem*. In 6 books: Founded upon, and a free Translation of, Chaucer's Fragment on that Subject. 1805.»<sup>35)</sup>

On page 70 of the first volume, the fifth piece, we find: The Franklin's Tale, from Chaucer. In 748 verses, rhymed couplets. This is a free translation of the original, Prologue and Tale of Chaucer, which number 916 verses.

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<sup>34)</sup> Chaucer (Globe edition), pag. 224, verses 410 seqq.; pag. 225, v. 504 seqq.

<sup>35)</sup> Brit. Mus. Lib. Press Mark 637 h 34.

The story of Cambuscan, as far as Chaucer gives it, and of the Falcon, is contained in Wharton's I<sup>st</sup> and III<sup>rd</sup> books. He has altered it in so far, as to make the knight who brings the magic-horse and other gifts, a treacherous villain, plotting not only against Cambuscan, but also against his own Liege Lord, the king of Ophir. Cambuscan, not wholly master of the secret how to manage the brass horse, is carried away by it. This time of enforced absence, the treacherous knight employs to conspire against Algarsife and Cambalo, with the lords of Sarra, and with the ruler of Russia who is a vassal of Cambuscan. However in the end every thing turns out happily. The king of Ophir's eldest son, Al-Kabal wins Canace for his wife; thus an impending war with Ophir is avoided, and Cambuscan gains a faithful ally. Russia is given her independence, and Algarsife marries Theodora, a princess of Russia. The Falcon's love-pain is appeased by the return of her lover, who is no other than Cambalo; the falcon takes her human shape again and, as Zelica, is married to Cambalo.

Wharton has spun out the story to 5043 verses: the first book of 653, the second of 690, the third of 712, the fourth of 972, the fifth of 994, and the sixth of 1022 verses.

In his advertisement he says: There is something so presumptuous in undertaking to complete a story, left unfinished by a Poet of Chaucer's eminence, that the public has a right to some apology from me for the attempt itself, as well as to some account of the objects which were considered as principally to be kept in view in the construction of the fable as it now stands. With respect to the first point, I fear I can make no good defence; but I must throw myself on the Reader's mercy. I have long regarded Chaucer's fragment on this subject as written in his best style, and, I have often greatly regretted that



Mr. Dryden did not apply to the completion of a story so well begun, the powers of his inexhaustible genius, and that wonderful variety of harmony which he possessed so exclusively . . . To copy the turn of thought, the boldness of figure, and the animation of Chaucer's poem is to copy Chaucer: to preserve the hobbling cadences and obsolete phrases, is to copy the baldness of our language at the period when he lived. Had Chaucer lived in the seventeenth century, he would have given *his* Palamon and Arcite, as Dryden has dressed it. How he would have finished his Cambuscan, had he flourished now, or how he ever did finish it, I am not bold enough to conjecture: but I am sure, that, in an attempt fully to colour a picture of which he has left us the faintest outline possible, I shall acquit myself more to the satisfaction of the critical world by keeping in mind the language and numbers in which Dryden has told some of the Canterbury Tales, than by sedulously imitating the dryness of the original poems: the expression of Chaucer being, indeed, strong and quaint, but very inadequate to convey either his ideas or Dryden's. — With respect to the manner in which the fable is turned in the following poem, and the plan upon which the new incidents were contrived, so as to tally with what Chaucer had left; it may be necessary to remind the reader, that his fragment consists of one entire book, and a great part (if not the whole) of a second. To preserve these, was matter of absolute necessity in a poem, which professes to be a completion of the unfinished story: so that all the subsequent events were to have their origin in what Chaucer himself had related in these two books. But a further difficulty was yet to be encountered with: for, in the last line of the second book, the poet distinctly states what sort of events he proposes to relate in the sequel. Hence it followed, that this poem was not only to rest on incidents which might arise out of Chaucer's



beginning, but which might bring about that catastrophe and include those circumstances, of which Chaucer at the close of his fragment declares it his intention to treat. (Wharton then quotes those lines, cf. Skeat vol. IV page 479 last 9 lines, and page 480 first 10.) The story of the Falcon is so void of interest, even in Chaucer's hands, that had it not been pointed out in the above lines as a constituent of *his* fable I should have left it entirely out of mine; and should have taken my departure from the more interesting and magnificent circumstances which are detailed in the first book.

.... I have, it is true, taken the liberty of retrenching much of what Chaucer has said, and of adding some softening tints of my own; yet still I am so conscious that it is inconsistent, as well with sound criticism, as with the general tenor of the poem, that I think it necessary to make the reader acquainted at the outset with the reasons by which I thought myself compelled to retain that passage.»

Then follows a short discussion of the source (Marco Polo) from which Chaucer had his tale. This long extract from his advertisement shows how Wharton thought of Chaucer and how he thought a modernisation had to be undertaken.

In a volume<sup>36)</sup>, containing several chapbooks bound together, I found a piece called:

«*The Old Wife of Beith*, By Chaucer. Much better reformed, enlarged and corrected than it was formerly in the old uncorrect copy. With an addition of many other things. Edinburgh, Printed and sold in Niddry's Wynd.»

The British Museum Catalogue gives 1778 as the date. The piece is a sort of completion of the personal story

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<sup>36)</sup> Press Mark 11643 aa 58.

of the Wife of Bath, as we know it from her Prologue; it begins:

In Beath once dwelt a worthy wife,  
Of whom brave Chaucer mention makes,  
She lived a licentious life.  
And namely in veneral acts;  
But death did come for all her cracks,  
When years were spent, and days were driven.  
Then suddenly she sickness takes,  
Deceast forthwith, and went to heaven.

On her journey thither, she is overtaken by a «friend» who offers to show her a broad and easy way. She asks him who he is. «I am Judas.» He tries to entice her to Hell; at the gate of Hell, Satan refuses entrance to her, because she has a «flyting tongue». From there she goes up to the gates of Heaven. Adam will not let her in, because there is no place for sinners. She has a ready tongue, and answers him so well that he retires. «Eve, Noah, Abram, Jacob, Lot, Moses, Aron, Samson, David, Judith, Salomon, Jonah, St. Thomas, St. Mary, Paul, Peter», all of them, in their turn, she answers well, but cannot persuade them to open. At last Christ himself comes to the gate. She persists so stubbornly in her conviction that, notwithstanding the sins in her earthly life, she will be saved, that Christ lets her come in, as a reward for her firm belief.

There is nothing in the story which bases upon Chaucer, but the character of the wife is certainly taken from there, as is proved by her never-failing readiness to answer and silence her interlocutors.

In the same little volume another copy of this chap-book is bound. It is undated, and has a few alterations in the sequence of the lines, and a few unimportant additions. It numbers 659 verses, i. e. 64 more than the one first mentioned.

Another copy, still of the same poem, exists in the British Museum Library (Press Mark 12 331 b 34) and

is dated Glasgow 1785. It numbers 598 verses, and differs only in a few lines from the one first mentioned.

All three are very badly printed, and abound in misprints which disturb the sense. The verse is very irregular, and the rhymes often bad. They are all anonymous.

A similar ballad on the same subject is «*the Wanton Wife of Bath*» reprinted in the third volume of Percy's Reliques.<sup>37)</sup> This one has only 140 verses in all, and begins quite differently:

In Bath a wanton wife did dwelle,  
As Chaucer he doth write;  
Who did in pleasure spend her dayes,  
And many a fond delight.

Upon a time sore sicke she was  
And at the length did dye;  
And then her soul at heaven gate,  
Did knocke most mightilye.

Adam, Jacob, Lot, Judith, King David, Salomon, Jonas, Thomas, Mary Magdalen, Paul, Peter, one after the other come to heaven's gate, rebuking her for the noise and disturbance she creates. For each one she has a ready answer, until Christ himself lets her come in. The character of the Wife and the general tenor of the dialogues is similar to that of the above-mentioned chapbooks. Yet the number of the interlocutors is different, they being more numerous in the chapbook. Also there is no long journey to heaven and no Judas who tries to lead her the wrong road. My conclusion is that they are both independent of each other.

The Wife of Bath appeared on the stage in 1713 when John Gay (1688 to 1732) wrote his worthless comedy of the same title. The only character in which Gay suc-

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<sup>37)</sup> Schröder's edition, page 655 sqq. Berlin 1893.



ceeded is, according to Andrae in Anglia XVII, 259, the Wife of Bath's, because Chaucer had given him rich materials. An interesting feature of the comedy is that Chaucer himself appears on the scene, and in the end, weds his love. In 1730 Gay recast his play, leaving out Chaucer as a *dramatis persona*. This new edition is equally worthless with the former one, according to Andrae's judgment.

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## POETS WHO, IN VARIOUS WAYS, USE CHAUCERIAN MATERIALS.

In the first place we have here to mention John Gower (1330 to 1408), the author of the «*Confessio Amantis*» and the personal friend of Chaucer. It is necessary, here, to resume the relations of Chaucer and Gower with reference to four tales:

1. The Man of Law's Tale.
2. The Physician's Tale.
3. The Wife of Bath's Tale.
4. The Canon Yeoman's Tale.

About the Man of Law's Tale Skeat (Vol. III, p. 413 seqq.) says: «... there can be little doubt that, as a matter of fact, Chaucer's story was written first. We must first of all notice that *both* stories really existed in two editions; and it is precisely this fact that makes caution necessary. Most likely, Chaucer first wrote his story about 1380 or even earlier, and revised it about 1387. But meanwhile Gower had been busy with his *Confessio Amantis*, which was certainly written before 1386, and seems to have been in hand in 1382—5; see Dr. Pauli's preface to Gower, pp. XXVIII, XXXII. It was revised, as Gower himself tells us, in the 16th year of King Richard II, i. e. in 1392—3. From this the order of things really appears, and may conveniently be tabulated as follows:

- a) Chaucer's first edition; ab. 1380.
- b) Gower's first edition; ab. 1382—5.
- c) Chaucer's second edition; ab. 1387.
- d) Gower's second edition; ab. 1393.

We can hence understand what happened. After Chaucer had written his story, he doubtless lent Gower, then his particular friend, a copy. Gower took advantage of the occasion to introduce some expressions which certainly give the impression that he copied them; for several of these resemblances occur in places where there was little or nothing in the original to suggest the phrases which he used. — Lücke (in *Anglia* XIV, 183) gives 27 examples of this, and draws what is, in my opinion, the erroneous conclusion, that it was Chaucer who copied Gower, which seems like suggesting that Tennyson was capable of borrowing from Martin Tupper. We may readily understand that, if Chaucer observed this use of his work, it could not have given him much pleasure; and perhaps we may here see some reason for the seemingly undue asperity with which, in his revised edition, he refers to Gower's performance.» (Skeat, here, refers to Group B, verses 77 to 89, and the notes.) «On the other side Gower, who in his first edition, just near the end, had introduced a complimentary allusion to Chaucer, may well have thought fit to suppress that passage in his revised copy, from which it is certainly absent. This seems to me to be the simplest solution of the facts as they stand.» (Skeat then explains Gower's reference to Chaucer; cf. lines 2941—2957, page 466, vol. III of *The Works of J. Gower*, ed. by C. G. Macaulay, Oxford Clarendon Press 1903. Skeat quotes from ed. Pauli III, 374.) «These lines are followed by a laudation of King Richard, which Gower afterwards conscientiously suppressed. The course of events had shewn him that such praise was unfitting.» — «It remains to show (with Lücke) that Chaucer and Gower both knew Trivet, and that Gower's language sometimes resembles Chaucer's rather than Trivet's.» Pages 415 to 417 quote examples, of which Skeat says: «Taken altogether, these appropriations by Gower, though not in themselves very



marked, must have been annoying to his brother-poet. It is worth while to notice that, in the 3 cases of the Wyf of Bathes Tale, the Phisiciens Tale, and the Maunciples Tale, Chaucer and Gower again tell the same stories; and though Chaucer wrote at a later date, he certainly has not copied.»

As for the Physician's Tale, Skeat finds «no points of close resemblance, and many of divergence».

On pages 447 seqq. Skeat says: «The various Tales analogous to this» (The Wyf of Bathes Tale) «have been discussed by Mr. W. A. Clouston, in the «Originals and Analogues» published by the Chaucer Society in 1887, p. 483. Mr. Clouston calls the tales of this class «The Knight and the Loathly Lady». He begins by observing that «Gower anticipated the Wife of Bath's characteristic Tale by a few years in his *Confessio Amantis*, but there seems no good reason to suppose Chaucer to have borrowed from his friend, the two versions differing so very considerably in details; and it is probable that both poets drew their materials independently from a French source, or sources».

Here we must also discuss «*The Marriage of Sir Gawain*». <sup>38)</sup> Child at the head mentions: Percy MS. p. 46, Hales and Furnivall I, 105 Madden's *Syr Gawayne*, p. 288. Percy's *Reliques*, edit. 1794, III, 351. <sup>39)</sup>

After mentioning that «We have here again half a ballad, in seven fragments, but the essentials of the story, which is well known from other versions, happen to be preserved or may be inferred», he goes on to render shortly the story, comparing it with that of Madden's *Syr Gawayne*, and with Gower's and Chaucer's stories. Those in the Percy folio and Madden's are almost identical. King Arthur,

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<sup>38)</sup> The English and Scottish Popular Ballads. Edited by Francis James Child. Part II, 1884, page 288 seqq.

<sup>39)</sup> Cf. Percy's *Reliques* (Tauchnitz ed.), vol. III, p. 313 seqq.



out for a hunt near Tarn Wadling, encounters a bold baron, who offers the unarmed King the choice between fighting or ransoming himself by telling him, after a short time, what women most desire. Arthur, like the young Bachelor in Chaucer's Tale, collects answers in all quarters; but does not seem sure that he has found the right one. On his way to keep the appointment he is met by an ugly lady who offers to help him. Arthur offers her Gawain in marriage. He learns the right answer and thus ransoms himself. On his return he informs his knights that he has a wife for one of them. They go to see her, and all, except Gawain, refuse to wed her. Gawain at night finds her a beautiful young woman, who asks him whether he prefers her in this likeness by day or by night. Gawain leaves the choice to her and is rewarded by her remaining perpetually beautiful. In Madden's *Syr Gawaine* Arthur asks for Gawain's consent before promising him in marriage to the ugly lady; the description of the wedding and the festive dinner, at which the lady develops a horrible appetite, constitutes another difference. On page 291 Child says: «GOWER and CHAUCER both have this tale, though with a different setting, and with the variation, beyond doubt original in the story, that the man whose life is saved by rightly answering the question has himself to marry the monstrous woman in return for her prompting him.» According to this, Chaucer's Tale has many traits older and more original than the popular ballad, but I cannot come to the conclusion that the latter depends on Chaucer.

As for the Canon Yeoman's Tale, I could not in Skeat find any reference to Gower except a remark on Gower's idea about the philosopher's stone.

On page 501 Skeat says: «Gower's story (The Maunciples Tale of Chaucer) is in his *Conf. Amant.*, bk. III; ed. Pauli, vol. I, 305; but it is so briefly sketched, in 35 lines, that

Chaucer could have derived nothing from it, even if he had wished to do so.»

JOHN LYDGATE<sup>40)</sup> has other obligations to Chaucer besides those in the «Story of Thebes». His «Temple of Glas» contains reminiscences of the «Hous of Fame», the «Legend of Good Women», the «Boke of the Duchesse», the «Parlement of Foules», and some of the «Canterbury Tales» (Knightes, Clerkes, Squieres, and Marchauntes). Schick, in the introduction to his edition of the «Temple of Glas» has given a list of the passages in question.<sup>41)</sup>

Another contemporary who borrowed from Chaucer is THOMAS USK<sup>42)</sup>, the author of the «*Testament of Love*». He was born at an unknown date in the city of London. He was a clerk and, according to his own statements in the «Testament», held at one time Lollard opinions; but he found such opinions dangerous and recanted them. He seems to have had difficulties in making his peace with the Church. He was private secretary to John of Northampton, who held the Mayoralty of the city of London for two years successively, from 1381 to 1383. His patron made plots against the power of the City companies, in which Usk had a large share. Northampton's power was overthrown in 1383 and his successor caused him to be arrested on a charge of sedition. Usk seems to have been abroad for his safety, but on returning a few months after, was put into prison also. Here he was prevailed upon to betray the secrets of his late patron; and indeed he accused him of a long series of crimes, when Northampton was tried before the king and council at Reading. It did not help Northampton to strenuously deny the charges; at the king's orders he was sentenced to be hanged; but

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<sup>40)</sup> Cf. pages 20 and 21 above.

<sup>41)</sup> Pages CXVIII to CXXVII.

<sup>42)</sup> Cf. Skeat VII, pp. 123 and XIX to XXXI.

at the queen's intercession the sentence was commuted to imprisonment for life. After some time the king became aware of the illegality of the sentence and caused the trial to be resumed at the Tower. Usk again turned up as accuser, and his patron was sentenced, but reprieved; Usk receiving the king's pardon for the (confessed) participation in Northampton's crimes. According to Skeat<sup>43)</sup> he now wrote his «Testament of Love» to justify himself regarding his double change, religious and political.

The work is divided into 3 books and bases chiefly on Chaucer's translation of Boëthius, *de consolacione philosophiae*; but contains<sup>44)</sup> also passages from the «House of Fame», «Troilus and Criseyde», and the «Legend of Good Women».

Usk's object was evidently not attained, for early in 1388 he was again arrested, this time on a charge of treason against the Duke of Gloucester, whose condemnation and execution he had conspired to bring about. Shortly afterwards he was sentenced and executed on the 4th of March of the same year.<sup>45)</sup>

We have decidedly more sympathy for the next poet who claims our attention.

JAMES I, King of Scotland (born 1394), succeeded his father Robert III in 1406, but actually reigned from 1424 and was murdered in Perth in February 1437<sup>46)</sup>. The work on which James's fame as a poet is based, is the «*Kingis Quair*» which he wrote during the later years of his captivity at the court of England (1405 to 1424). His father had decided to send him to the court of the French king, partly to put him out of his brother Albany's

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<sup>43)</sup> Vol. VII, page XXIII.

<sup>44)</sup> Cf. Skeat VII, p. XXV.

<sup>45)</sup> Cf. Dict. Nat. Biogr.

<sup>46)</sup> Vide Irving, *History of Scottish Poetry*, pages 123 etc.



reach, partly for the sake of an education better and more polite than he could have given his son in his own kingdom. But the young prince had hardly left the Firth of Forth, when he was captured by an English vessel and carried to London as a prisoner of state. King Henry IV partly mitigated this injustice by giving him the best education he could provide. Among his subjects the study of literature, especially of those times, must have engaged the young prince in a large degree, for his work shows a remarkably close acquaintance with the works of Chaucer, and also of Gower and Lydgate.

Henry Wood has investigated the question of Chaucer's influence in an article of *Anglia*. He sums up the results of his studies in the following words<sup>47)</sup>:

«It is evident King James used, and more or less imitated the following poems of Chaucer: *Boke of the Duchesse*, *Assembly of Foules*, *Troylus and Cryseyde*, *Knightes Tale*, *Squyeres Tale*, *Man of Lawes Tale*; and among the works which are either spurious or of doubtful authenticity: *Court of Love*, *Cuckoo and Nightingale*, and *Flower and Leaf*. And, further, passages more or less similar to passages in the *King's Quair* occur not only in the poems of Chaucer just named, but also in: *House of Fame*, *Frankleynes Tale*, *A Praise of Women*, *Ballade sent to King Richard*, *L'envoy de Chaucer a Scogan*, *Complaint of the Black Knight* etc. The pieces which stand in closest connection with the *King's Quair*, are undoubtedly *Troylus* and the *Knightes Tale*, while others, for instance *The Court of Love*, are used to obtain the necessary poetical apparatus, the material for filling in. This relation to *Troylus* and *Cryseyde* is what might be expected from the similarity of situations in the two poems.» Wood then points out the peculiarity of James that he never uses «thou» in his address, except where he lets himself be

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<sup>47)</sup> *Anglia* III, page 259.

addressed. His final verdict on the «Quair» is that James's poem cannot stand comparison with Chaucer, because what material he borrowed lost of its value in the prince's hands. Yet he shows unmistakable poetical talent in his lyrical passages and in the smooth and correct verse, which he obtains without the help of superfluous patch-words. James was never more than a scholar of Chaucer, but as such the most talented.<sup>48)</sup>

As a sort of appendix, Wood gives James's «Divine Trust» together with Chaucer's «Ballade of Good Counseil», as being of similar character and tone, and corresponding in their form. This, together with a passage in the Quair, which strongly reminds one of Chaucer's ballad, he finds, points to James as the author of «Divine Trust».

ROBERT HENRYSON, of whom I spoke above (pages 21 to 23) has written a collection of 13 Fables entitled:

«*The morall Fables of Esope, the Phrygian: compyled*» etc. One of these Fables is «The Taill of Schir Chantecler and the Foxe» which Irving describes as «evidently borrowed from Chaucer's Nonne Preestes Tale<sup>49)</sup>». These fables were published by Laing, Edinburgh 1865. There seems to be little doubt that Henryson indeed borrowed the story from Chaucer, but his treatment of the matter is very different from the English poet's in the details. Chaucer's tale comprises 626 lines; Henryson has only 216. The Nonne Preestes Tale is written in rhymed couplets of five iambics; Henryson wrote in 7-line stanzas with the same metre, with the rhyme ababbcc. In all there are 31 stanzas, the last four containing the «moralitas». The third stanza is one line short (ababcc). The great difference of treatment lies in the fact that Henryson left out the foreboding dream of the cock, as well as

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<sup>48)</sup> Cf. Schipper, William Dunbar, p. 23.

<sup>49)</sup> Irving, Hist of Scott. Poetry, page 210 footnote.

the numerous references to ancient history and philosophy. Another difference is in the dialogue between the cock and the fox. In Chaucer the fox praises the singing and the gentle manners of Chantecleere's father and mother. Then he asks him «Lat se, konne ye youre fader countrefete»<sup>50</sup>). In Henryson's fable the fox (called Tod, or Schir Lowrence) speaks of the service and honour he had done to Chantecleir's father, «and at his end I did my besie curis, To hald up his heid, and gif him drinkis warme, Syn at the last, the sweit swelt in my arme». «Quhen he deit under birkin beuch; Syne said the Dirige quhen that he was deid.» «Ye ar, me think, changit and degenerate Fra your father of his conditioun, Of craftie crawling he nicht beir the crown.» He thus exites him to crow, and then adds, he can not do it so well; his father used to wink and turn about three times. This Chantecleir also does and is snatched up by the wily Tod. Another difference is in the lamentations of the widow and her household, and of the hens. In Chaucer we see the whole household follow the robber with such weapons as were nearest at hand. The woman, with Henryson is less practical and strong-nerved, for after shouting «As scho wer woid», she swoons. Between the hens (of which three have names: Pertok, Sprutok, and Tappok) there arises a sort of dispute; Pertok begins by lamenting the loss of their «lemman»; but the others fall to speaking rather disrespectfully of their lord, for whom they expect to get a remplaçant soon. At this juncture the widow «fra hir shooun Start up, and on hir Kennettis cryit». But here, as in Chaucer, the cock saves himself. The cock suggests, that the fox being hungry, and tired, he should put him down, and tell his pursuers that he has concluded a friendship for a year. The fox

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<sup>50</sup>) Chaucer (Globe edit.), p. 138, col. 2, line 4511.



is taken in by the counsel and away flies the cock. «I wes unwyse that winkit at thy will, Quhairthrou almaist I lossit had my heid.» «I wes mair fule», quod he, to be sa still Quhair throw to put my pray in to pleid.» The «moralitas» says that the fable may serve as a lesson to people to avoid being «Nyse proud men, wod and vane-glorious of kin and blude, quhilk is presumptuous»; and also to those who give ear to flatterers. «All worthie folk at sic suld haif despyte; For quhair is thair mair perailous pestilence, Nor gif to learis hastilie credence.» My opinion goes to confirm Irving's statement; however it is not possible to point out any passage or detail that Henryson took over without remodelling it according to his own taste.

For the drama of the classical period the influence of Chaucer has been investigated by BALLMANN, who shows that Chaucer has furnished materials for a long series of plays by writers of the Elizabethan and Stuart periods down to the first revolution.<sup>51)</sup>

Of these plays, the first which has come down to us is *Appius and Virginia* (written about 1563, printed 1575) by R. B.

RUMBAUR's dissertation (Breslau 1890) on: «Die Geschichte von Appius und Virginia in der englischen Literatur» proves that the author is entirely dependent for his subject on Chaucer's *Phisiciens Tale*; any digression from that original being caused by the necessity of dramatical treatment.

Shakespeare's *Midsummer Night's Dream*<sup>52)</sup>, according to Ballmann (l. c. pages 7 to 9), is not, as a whole,

<sup>51)</sup> Anglia XIII, N. F. Chaucer's Einfluss auf das engl. Drama im Zeitalter der Königin Elisabeth u. der beiden ersten Stuart Könige.

<sup>52)</sup> A History of English Dramatic Literature. To the death of Queen Anne, by A. W. Ward, Litt. D. New and revised edition. London 1899. 3 vols. The above vol. II, p. 82—89.

to be claimed as derived from the *Knights Tale*, yet the characters of Theseus and Hippolyta, their relation to each other and to the rest of the characters of the chief action are kept much in the same tone. Moreover some reminiscences are so striking, that Ballmann does not hesitate to accept Chaucer as the source of the play.

The love-story in *Troilus and Cressida*<sup>53)</sup> is entirely based upon Chaucer's poem on the same subject; for the other part of the action he may have used Lydgate's *Troy-book* or Caxton's *Recuyell of the Historyes of Troy*.<sup>54)</sup>

«*The Rape of Lucrece*» has been investigated by Wilhelm Ewig (in *Anglia* XXII, who finds that Chaucer's influence may be recognised only in three passages where the two poems («*Rape*», and «*Lucrece*» in the «*Legende of Good Women*») contain a certain resemblance of ideas (cf. page 27).<sup>55)</sup>

Ballmann next speaks of BEN JONSON. He says: Die art und weise der benutzung, welche Chaucer in Ben Jonson's dramatischen werken gefunden hat, ist charakteristisch für den vielbelesenen Dichter. Von entlehnungen im eigentlichen sinne kann man wohl kaum sprechen, höchstens in dem lustspiel «*The Magnetic Lady*» (cf. Ward II, p. 377), in welchem zwei figuren als nachahmung zweier pilger aus Chaucer's wallfahrtszug nach Canterbury erscheinen. Es sind spuren, erinnerungen und citate aus Chaucer, die Jonson kunstvoll in das dramatische gewebe seiner stücke hineingewirkt hat.»<sup>56)</sup> He goes on to say that the passages from Chaucer are to be looked upon as quotations and proverbial expressions. The action of

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<sup>53)</sup> Ward, II, 145—153.

<sup>54)</sup> Cf. Hertzberg, *Shakespeare Jahrbuch*, VI, p. 217—225; and E. Stache: *Das Verhältniß von Shakespeare's «Troilus and Cressida» zu Chaucer's gleichnamigem Gedichte*. Nordhausen 1893.

<sup>55)</sup> Ward, II, 25.

<sup>56)</sup> Ballmann, l. c. p. 16.

his comedies is free from Chaucer's influence, and the fable of his plays is generally of his own invention.<sup>57)</sup>

I need not go into the details of this careful investigation, but only sum up shortly what was Ballmann's result. He finds that a direct loan was made in «the Magnetic Lady», where Jonson took the Frere and Phisician as models, when he drew the characters of Parson Palate and Doctor Rut.

In the «*Staple of News*»<sup>58)</sup> many of the details of description are modelled on the Domus Daedali in Part III of the House of Fame. This poem is also found to have been largely used in the «*Masque of Queens*, celebrated from the House of Fame».<sup>59)</sup>

Of the plays of BEAUMONT and FLETCHER, two are under Chaucer's influence as far as the fable goes; others only contain reminiscences and allusions to him.

*The Triumph of Honour* (first Act of «Four Plays in One»)<sup>60)</sup> bases on the Frankeleyns Tale. The name of the heroine is the same as in Chaucer: Dorigen. The scene of action is not Britayne, but Athens. The husband's name is changed from Arveragus to Sophocles, that of Aurelius to Martius, and his brother's Valerius (in Chaucer's Tale his name is not mentioned).

One of the sources of «*Women pleased*»<sup>61)</sup> (by Fletcher only) is Chaucer's Tale of the Wife of Bath, but the action is complicated with other «motives». Ballmann has given an analysis of both the stories which clearly shows the relations between play and tale.<sup>62)</sup>

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<sup>57)</sup> Cf. Köppel, Quellen-Studien zu d. Dramen Ben Jonson's, J. Marston's und Beaumont's und Fletscher's. Leipzig und Erlangen 1895.

<sup>58)</sup> Ward, II, p. 374.

<sup>59)</sup> Ward, II, 392, 394.

<sup>60)</sup> Ward, II, 666—668.

<sup>61)</sup> Ward, II, 703.

<sup>62)</sup> Ballmann, l. c. p. 32—35.



*The Two Noble Kinsmen*<sup>63)</sup> is entirely based upon the *Knights Tale*. Those parts which are ascribed to Shakespeare, however, are much freer from their model, especially in regard to the details, than the share attributed to Fletcher, who follows the original so closely, that he frequently borrows entire passages from Chaucer, as is shown by Ballmann's long list of parallel passages.

Another comedy, the fable of which is taken from Chaucer, is *Chapman's May-day*<sup>64)</sup>. The source is *Troilus and Criseyde*. Of course the names of the chief characters are changed: *Troilus* is called *Aurelio*, *Criseyde* — *Aemilia*, and *Pandarus*, the uncle, becomes *Ludovico*, the cousin of *Aemilia*.

The same poem is also the source of «*Sir Gyles Goosecappe, Knight*»<sup>65)</sup>, whose author is not known. The three chief persons are *Clarence* (the lover), *Eugenia*, and her uncle *Monford*, friend of *Clarence*. The action follows Chaucer in almost every detail, the only new feature is the happy end, marriage between the two lovers. The characters are not so well drawn as in the original, compared with which they are mere sketches.

The character of the *Wife of Bath*, as painted in her Prologue, was the model for the «citizen's wife» in the anonymous Play: *Every Woman in her Humour*<sup>66)</sup>. The drawing of the character is not a mere copy of the Chaucerian wife, but a pendant.

The *Marchauntes Tale* furnished materials for a character in SHACKERLEY MARMION's comedy: *The Antiquary*.<sup>67)</sup> The old bachelor Moccinigo is drawn as a close copy

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<sup>63)</sup> Ward, II, 210 and 237—243; II, 743; III, 38.

<sup>64)</sup> Ward, II, 440, and Koeppel, *Quellenstudien zu den Dramen Chapman's, Massinger's and Fords*; Strassburg 1897, quoted by Ballmann.

<sup>65)</sup> Ward, II, 412<sup>1</sup>.

<sup>66)</sup> Ballmann, l. c. p. 55.

<sup>67)</sup> Ward, III, 147, 148.

of January; and there are many lines which are directly from Chaucer's tale; the play also acts in Italy (Pisa instead of Chaucer's Pavye). But Marmion did not take over the whole tale as it is in Chaucer; after the marriage of Moccinigo to Aemilia the action goes its own way; although even there we find allusions to the further progress of the tale in Chaucer<sup>68</sup>).

WILLIAM CARTWRIGHT produced a comedy called «*The Ordinary*»<sup>69</sup>) with a character named the antiquary Moth who speaks Chaucerian English. Ballmann shows that the lines spoken by him are chiefly verses from Chaucer (C. Tales, Troilus, Legende of Good Women, Boëthius, and Romaunt of the Rose).

THOMAS DEKKER (together with CHETTLE and HAUGHTON) wrote the «*Pleasant Comodie of Patient Grissil*»<sup>70</sup>), which seems to be partly based upon the Clerkes Tale. But Ballmann, although he has found many traits which would speak for Chaucer as source, cannot come to a definite conclusion as to whether Chaucer was really used. He refers to a series of articles that represent the different views on the subject<sup>71</sup>).

In the further progress of his work Ballmann gives us those dramas in which Chaucer and his works are alluded to. There is one very interesting passage<sup>72</sup>), where he quotes Greene's Vision. In this poem Chaucer and Gower are introduced as speaking: Chaucer is represented as the merry teller of love stories, Gower as the moralist. He asks them to judge his writings. Chaucer is for them, Gower against them; they each relate a story to show

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<sup>68</sup>) Ballmann, p. 56 ff.

<sup>69</sup>) Ward, III, 139/140.

<sup>70</sup>) Ward, I, 428—30; II, 466.

<sup>71</sup>) Ballmann, pag. 66.

<sup>72</sup>) L. c. p. 79.

the superiority of their respective styles, and by the effect of their tales Greene's writings are to be judged. Chaucer's tale is judged «second best» from the moral point of view; yet artistically it is decidedly superior to the one Greene makes Gower relate.

The investigation is summed up with the following words<sup>73)</sup>: «Ein rückblick auf das gesagte zeigt uns, dass im laufe unserer untersuchung alle grösseren werke Chaucers erwähnung finden mussten, und dass selbst von seinen kurzen gedichten zwei zu nennen waren. Der grösste einfluss ging natürlich von den «Canterbury Tales» aus; inhaltlich am meisten benutzt wurde «Troilus und Criseyde». Wenn die stofflichen entlehnungen der dramtiker aus Chaucer der zahl nach gering erscheinen gegenüber den zahlreichen wörtlichen entlehnungen und anspielungen auf ihn und seine werke, so dürfte diese thatsache daraus zu erklären sein, dass Chaucer in den letzten Jahrzehnten des 16. und in der ersten hälfte des 17. jahrhunderts allgemein bekannt und im geiste der zeit lebendig war.»

Here I have to mention two popular ballads that contain stories similar to those we find in the «Reeves Tale» and the «Miller's Tale» of Chaucer.<sup>74)</sup> The first is:

A ryght pleasaunt  
and merye Historie, of the Mylner  
of Abyngton, with his Wife, and  
his fayre Daughter: and of two  
poore scholers of Cambridge.

Whereonto is adioyned another  
merye Jest, of a Sargeaunt that woulde  
haue learned to be a Fryar.

Imprinted at London, by  
Rycharde Ihones.

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<sup>73)</sup> L. c. pages 81—82.

<sup>74)</sup> Reprinted by Hazlitt, Remains III, 98, p. 246. I used Varnhagen's reprint in Engl. Stud., vol. IX, pp. 246 seqq.



As for the details of verse, rhyme, form of stanzas etc., they are all given by Varnhagen. Suffice to say that he counts 496 lines (8 marked as missing) of very irregular metre and rhyme. Varnhagen demonstrates (pg. 253—266) that, together with a French one, Chaucer served as the source of the ballad.

The scene, Trumpyntoun in Chaucer, is near Abyngton. The two scholars of Cambridge become brothers, sons of a poor widow in Abyngton who with difficulty procures the means for them to study. After seven years a dearth comes, and «they went from towne to towne, In the countrey up and downe, That they gate in short season A large met of wheate» (vv. 33 to 37). They take it to the miller whose place is «Two myle from Abyngton» (v. 80). This miller has a daughter, a boy, and a small child in the cradle. The two students use the same precautions against the miller's dishonesty, as in Chaucer. But these measures do not avail, for the miller tells his son to lead their horse behind his backhouse. When the two students find out the disappearance of their steed, they set a seal on the sack of flour before setting out in search of him. In the evening they return without having found the horse. At supper one of the students makes advances to the daughter, whom «The clerke of the towne loued aboue all; Iankyn was his name» (vv. 47 and 48). But she turns away. Another difference from Chaucer is that the daughter has a room to herself. A third difference is the way the one student (corresponding to Chaucer's Aleyn) learns about the whereabouts of the stolen meal and the hidden horse. Moreover the girl, mistaking, in the dark, the student for her lover Iankyn, gives him money to buy her cloth at the fair to which he pretends going. Also, after the departure of the students, we are told of the strife between the miller and his wife, of his serious illness, of how he must bear whatever «the folke than

did him call» (v. 491), and how «the daughter that was yonge Did often singe a sory songe And wissshed for the clarke that was so longe With her gowne clothe to make her glad» (vv. 453 to 456). The comparison seems to me to show that indeed Chaucer furnished most of the materials to which the author (or authors) of the Ballad added further details from other sources, and perhaps their own imagination, not to the advantage of the piece which, with some repetitions, such as are frequent in popular ballads, has grown to much greater length than Chaucer's tale.

In Anglia III, pp. 116 seqq. Proescholdt refers to an imitation of the «Miller's Tale». He says that in the British Mus. Library (Press Mark C 39 c 18) there is a rare little volume entitled:

*The Life and Death of the merry Deuill of Edmonton.* With the pleasant prancks of Smug the Smith, Sir John, and mine Host of the George, about the stealing of Venison. By T.(homas) B(rewer). Printed by T. P. for Francis Faulkner dwelling ouer against St. Margarets hill in Southwarke 1631.»

«Dieses Büchlein wird stets im Zusammenhang mit der unter der Reihe der Pseudo-Shakespeare'schen Stücke bekannten Komödie «The Merry Devil of Edmonton» genannt und gewöhnlich als weiter nichts als eine prosaische Umarbeitung der letzteren betrachtet. Bei näherer Einsicht ergibt sich aber, dass es mit ihr ausser dem Titel nur den einen Zug gemein hat, dass Maister Fabel, der «merry devil of Edmonton», den bösen zu überlisten weiss. Jedoch selbst in der Art, wie diese Ueberlistung vor sich geht, stimmt der Prosatraktat mit dem Drama nicht überein.» On page 117 Proescholdt reproduces the story which renders part of the Miller's Tale of Chaucer. He concludes with the remark: «Die Freiheiten, die sich Th. Brewer in der Behandlung des Chaucer'schen Stoffes er-

laubt hat, sind so handgreiflich, dass ein besonderer Hinweis darauf unnötig erscheint.» The Tale is undoubtedly based on Chaucer; but instead of a married woman we have the «lass Barbara». The person of the carpenter has no counterpart, under these circumstances; and the student of Oxford is replaced by Philippe the Barber. Absolon, the parissh clerk (of Chaucer) becomes Smug the Smith (of T. Brewer). And it is both times the Barber, who in the dark, is kissed and hit with the hot iron. The changes in the action itself are so slight that we must conclude the story to be directly borrowed from Chaucer.

In the British Museum Library there is a book entitled:

*Chaucer's Ghoast*: Or, A Piece of Antiquity containing twelve pleasant Fables of Ovid penn'd after the ancient manner of writing in England. Which makes them prove Mock-Poems to the present Poetry. With the History of Prince Corniger and his Champion Sir Crucifrag, that run a tilt likewise at the present Historiographers. By a Lover of Antiquity.

London, Printed by T. Ratcliff and N. T. Thompson for Richard Mills at the Pestle and Mortar without Temple Bar 1672.<sup>75)</sup>

The book contains an Address «to the Readers» (which contains no reference to Chaucer whatever, nor any explanation for the title), a few lines «Upon the Authours Piece of Antiquity, by his Friend», and 12 pieces of which the following are the arguments:

*Argument I*: «How Pygmalion fell in Love with the Image he made»; a translation of verses 371 to 412, 419 to 432, 443 to 444 of Lib. IV Confessio Amantis by Gower.<sup>76)</sup> (Cf. Ovid, Metam. X, 243—97.)

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<sup>75)</sup> Press Mark 1081 d 4.

<sup>76)</sup> Cf. Macaulay's Edition.



*Argument II*: «How Diana turned Acteon into a Hart, and how he was devoured by his own Dogs», from Conf. Am. Lib. I, verses 333 to 380. (Cf. Ovid, Metam. III, 138 ff.)

*Argument III*: «How Jupiter and Juno fell at odds concerning Love, and how they chose Tiresias for their Judge etc.», from Conf. Am. Lib. III, verses 731—764. (Cf. Ovid, Metam. III, 316 ff.)

*Argument IV*: «Of the Love of Apollo toward Coronis; and how the white Bird for discovering it was turned into a black Raven», translated from Conf. Am. Lib. III, verses 781—814. (Cf. Ovid, Met. II, 542.) The same subject is related in Chaucer's Maunciples Tale, but this latter did certainly not serve as a source, as is suggested by the subtitle of the book and confirmed by the comparison with Gower. The translation is as literal as possible. (Cf. Skeat's Notes.)

*Argument V*: «How the Giant Polyphemus loved the Nymph Galatea»; from the verses 107 to 128; 131 to 160; 163 to 184 of Lib. II, Conf. Amant. (Compare Ovid, Met. XIII, 750.)

*Argument VI*: «The Battaile between Hercules and Achelous for the Love of Deianira»; translated from the verses 2047 to 2082; 2085 to 2105; 2107 to 2134 of Conf. Am. Lib. IV. (Cf. Ovid, Metam. IX, 31—88.)

*Argument VII*: «Mars and Venus caught together, and chained by Vulcan»; translated from the verses 639 to 657; 660 to 694 of Lib. V of Conf. Amant. (Cf. Ovid, Ars Am. II, 561 to 592.)

*Argument VIII*: «How Jupiter ravished Io; and how she was transformed into a Cow, and how Mercury slew her Keeper Argus»; translated from Conf. Am. Lib. IV, verses 3317 to 3335; 3339 to 3349; 3351 to 3352. (Cf. Ovid, Metam. I, 588 to 723.)

*Argument IX*: «Leucothea ravished by Phebus»; translated from Conf. Amant. Lib. V, verses 6715 to 6780. (Cf. Ovid, Metam. IV, 192 to 255.)

*Argument X*: «Calisto deflowred by Jupiter»; translated from Conf. Am. Lib. V, verses 6225 to 6236 and 6239 to 6280. (Cf. Ovid, Metam. II, 409 to 507.)

*Argument XI*: «Of the great patience of the Philosopher Socrates, and how his Wife threw a pot full of water upon his head»; translated from Conf. Amant. Lib. III, verses 639 to 640; 645 to 646; 649 to 688; 691 to 694. (Cf. Macaulay vol. II, pag. 495 notes.)

*Argument XII*: «Of the excellent Harper Arion. This shall you find in the following History of Prince Corniger and his Champion.»

The first eleven pieces are in verse; the 12th, in prose, contains the story of how Corniger, on the decease of the king is judged worthiest to take the crown. An old farmer brings his son to court wanting him to become a knight (Crucifrag). After a series of adventures, in one of which Corniger delivers a lady, whom he makes his queen, Crucifrag has a liaison with this queen, is denounced, attacked, and finally killed.

A tale purporting to be a translation of some Chaucerian piece is:

«*Brown Bread And Honour*. A Tale. Modernized from an Ancient Manuscript of Chaucer. London. Printed for John Morphew near Stationer's Hall. 1716. Price 3 d.»<sup>77)</sup>

In the Brit. Museum Catalogue this is described as a satire in verse. It begins:

In Days of old, so Poets feign,  
Not quite so old as Saturn's reign,  
Honour was not an empty Word,  
But rul'd the Court, and edg'd the Sword.  
Places and Dignities conferr'd  
Whence Kings were lov'd, and Priests rever'd.  
Her Stamp was then the certain Test;

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<sup>77)</sup> Brit. Mus. Library. Press Mark 11602 i. 18.

Whose Title and whose Blood were best:  
 Nor Herald V—n was kept in pay,  
 10 To blazen Coats of yesterday!  
 Thro' deep obscurity to trace  
 A long unheard-of ancient Race!  
 And shew from what fictitious Spring,  
 Descends this Lord, or that blue String!

The poet then says that great ladies were then truly great; they wore no coronets, but were full of worth and honorable pride; all the court was paid to honour, and the noblest people were most diligent in serving her. But matters changed. Some sharpers, in a spite, set their wicked brains to work her downfall. They took a common prostitute, dressed her up in honour's own attire and passed her off as the true one; they even present her at Court («Of Fools and Knaves the sure Resort»). The sharpers boast of themselves and «Anti-Honour», of their great service done the country at home and abroad. Her following increases daily and when she feels it strong enough, she drops her mask, and «Jostles poor Honour in the Dirt!» Honour's place is usurped and herself becomes the «Shooe-boy's Jest, the Courtier's Scorn». It now becomes the fashion that Villany should stand barefaced. Honour flies to Jove's throne, appealing for justice. There she meets another petitioner: Brown-Bread, who complains of being neglected, having much sunk in credit and state.

« Me, who have whilom been the Chief,	107
« Whether for Butter, or Roast-Beef;	
« By whom the Hero's were of Old,	
« Robust in Strength, in Courage bold!	
« They now kick out from every Board,	
« Scorn'd by the Footman, as the Lord!	
« Scarce with the Chaplain in Esteem!	
« Tho' in as much Contempt as Him!	
« If Bread be deem'd of Life the Staff,	115
« Brown-Bread is sure the better Half!	
« My Birth-right ravish'd by another,	
« I'm outed by my younger Brother;	



« Who now presumes, before my Face,  
 « At the best Tables to take Place! 120  
 « Nay, which is stranger still, tho' Truth,  
 « At High-gate I'm abjur'd by Oath!  
 « Forbid it Jove, since it is known,  
 « That Quality of late are grown  
 « So much corrupt, in Heart and Head, 125  
 « Chiefly, because they love White-Bread! »

Jove hears the complaint and does not approve of this state of matters, but to reform the world is vain. He says:

« Brown-Bread, no longer weep your Case: 132  
 « And Honour, you lament no more,  
 « You're shut from ev'ry great Man's Door;  
 « As the World goes, you must not grieve,  
 « 'Tis well you too, have leave to live!  
 « I therefore, as your Friend, advise,  
 « That, which the World to each denies,  
 « By joint Consent, make up to either,  
 « Brown-Bread and Honour go together. » 140  
 Honi soit qui mal y pense.

There appears to be no doubt that the anonymous poet took his cue from the lines:

« Lat hem be breed of pured whete seed,  
 « And lat us wyves hoten barly breed,  
 « And yet with barly breed Mark telle kan 145  
 « Oure Lord Jhesu refresshed many a man. »

(Prologue of the Wife of Bath's Tale.)<sup>78)</sup> This would also account for the ascription of the piece to Chaucer.

With 1790 for date, the Catalogue of the British Museum Library mentions two fly-leaves<sup>79)</sup> containing: « *The Good and Bad Priests.* » The author is not named, but at the end is given the name of « Fowler, Printer, Silver-Street, Salisbury ».

<sup>78)</sup> Cf. Chaucer, Globe ed., pag. 156, 2d column.

<sup>79)</sup> Press Mark 1347, in 8.

On the inside-page of the first leaf is printed: «The Good Priest. From Chaucer's Canterbury Tales.» This is part of Dryden's Character of a good Parson<sup>80</sup>), viz. lines 1 to 7, 10 to 18, 25 and 26, 30 to 35, 42 to 45, 50 to 59, 62 to 63, 81 to 86, 131 to 134; in all 48 lines.

On the third page begins: «The Bad Priest»; a modern Character (50 lines).

- The spruce Nugoso, that pedantic beau!  
 Mere flash and folly, butterfly and shew;  
 Whose signal honour stamps the fairest mark  
 At play-house, op'ra, ball, or in the Park.
- 5 Why there? there he displays such pretty things  
 As sound the praise of priests, lords, dukes, or k...gs;  
 Pray what are these? Lawns, silks, prunellos, rings.  
 What nature to Nugoso has deny'd,  
 Fortune and these have bounteously supply'd;
- 10 For working wonders at the soul's expence,  
 They fill the mighty void of worth and sense.  
 Full flushed with these, his gates wide open stand,  
 To welcome visitants, a famous band  
 Of fops and fribbles — Lord knows who beside,
- 15 Toss'd up in all the emptiness of pride.  
 With well-taught steps they scrape the marble floor,  
 Rich in politeness, tho' in learning poor;  
 Not ungenteelly train'd in mopish books,  
 But vers'd in airs, congees, and simp'ring looks.
- 20 Compliments pass'd— «Pray, gentlemen, sit down:  
 «I'm proud to see you — Jack, here take my gown;  
 «I hope all's well at home; and what's the news?»  
 With such like stuff as babbling blockheads use.  
 The clock strikes three! quick swells the lavish board
- 25 With all that aether, earth, or sea afford;  
 And, strange to say! with well dissembled face  
 The mantling coxcomb lisps— unmeaning grace!  
 From dish to dish his sparkling eye-balls roll,  
 And all the Harpy rises in his soul;
- 30 Slice after slice he cuts with eager gust,  
 Nor dreams of Irus with his hungry crust.  
 See the glad board with circling glasses crown'd,  
 The sparkling bottle, and the bowl profound!

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<sup>80</sup>) Cf. Aldine Edition of Dryden's Works, vol. IV, pages 41 seqq.

- Toast toast succeeds (a blest, but short-liv'd reign)  
 35 'Till all the body dances in the brain;  
 Stories and jests alternate waste the time,  
 And, zounds, to grace them is not deem'd a crime.  
 Loud peals of laughter rend the echoing hall,  
 And streams of nonsense trickle from them all.  
 40 So idly pass the wheeling hours away,  
 'Till night is vanquish'd by the dawn of day,  
 And warns Nugoso, in the dumps — to pray.  
 The doleful bell\* now strikes his heavy ear,  
 More dismal far than Mars' loud trump to hear!  
 45 Oh! how unlike that pleasing, silver sound,  
 That calls the pudding, and makes Jack skip round!  
 « Tell Trudgit† not to wait (Nugoso cries),  
 « I'm deeply pre-engag'd », and rubs his eyes. —  
 There let him rub, 'til time mete out that span  
 50 Of life, that's useless both to God and Man.

\* The Church Bell. † His Curate.

This is a rather clever parody, but whom the writer had in his mind's eye, it would be difficult to find out. Some of the traits might have been suggested by Chaucer's descriptions of the Monk<sup>81</sup>) and of the Frankeleyn<sup>82</sup>). The poet evidently knew Pope's Rape of the Lock, for the general tone as well as the metre, rhymes etc. are similar to the ones in that poem.

*The Riddle.* A Pleasant Pastoral Comedy. Adapted from The Wife of Bath's Tale as it is set forth in the Works of Geoffrey Chaucer. Presented at Otterspool on Midsummer Eve 1895. Written by Walter Raleigh. Liverpool, 1895.

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<sup>81</sup>) Nugoso likes to dress luxuriously (cf. ll. 5 to 11), he leaves his clerical work to his curate (cf. last lines). So does the monk (cf. Globe ed., p. 3, ll. 173, 4; 184 to 188; 193 to 197).

<sup>82</sup>) The Frankeleyn also likes good living (cf. l. c. p. 5, l. 331 to 360). So does Nugoso.



PERSONS OF THE COMEDY.

King Arthur, King of Britain.

Sir Pharamond, a Knight at King Arthur's Court.

Sir Calepine, his Friend.

Sir Paridell, a Knight newly returned from foreign Courts.

Sir Golias, a fat thirsty Knight.

The Court Jester.

Sir Eglamour, an affected foppish Knight.

A Herald, Knights, Attendants, Falconers, etc.

The Queen. An Old Woman, afterwards transformed, in love  
with Sir Pharamond. Fairies, Elves, and other Good People.

The piece follows Chaucer's tale, within the limits of dramatic treatment, quite closely, except for the transformation scene which is placed at the court in presence of the Queen and all her suite. The time is the day when the young knight returns after his one year's absence in quest of the right answer. Raleigh wrote in rhymed couplets of ten syllables to the line.

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#### CHAPTER IV.

### POETS WHO MODERNISE CHAUCERIAN WORKS BY A FREE TRANSLATION.

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In 1700 John Dryden published his «*Fables Ancient and Modern*; Translated into Verse, from Homer, Ovid, Boccace, and Chaucer: with Original Poems by Mr. Dryden.» The pieces which he calls «from Chaucer» are five in number with the following headings:

1. «Palamon and Arcite; or the Knight's Tale.»
2. «The Cock and the Fox; or the Tale of the Nun's Priest.»
3. «The Flower and the Leaf; or the Lady in the Arbour.»
4. «The Wife of Bath, her Tale.»
5. «The Character of a good Parson.»

Dryden's relation to the Middle-English originals has been the subject of a very careful and detailed investigation by Fl. Rzesnitzek.<sup>83)</sup> Before him the same subject had been broached by O. Schöpke<sup>84)</sup>.

In «Palamon and Arcite»<sup>85)</sup> Dryden followed the plot as he found it in Chaucer; but by adding and enlarging some passages, or by omitting others he has altered the aspect to such a degree, that his piece cannot lay claim to the title of translation. Dryden was too much a man

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<sup>83)</sup> Das Verhältnis der Fabeln von John Dryden zu den entsprechenden mittellenglischen Vorlagen. Inaugural-Dissertation... der Universität Zürich, vorgelegt von H. Rzesnitzek, Rektor, aus Frankfurt a. O. Printed at Ratibor 1903.

<sup>84)</sup> Anglia, vols. II and III.

<sup>85)</sup> The Aldine Edition of: The Poetical Works of John Dryden in 5 volumes, London (No date).

of his time to follow the masterly simplicity of Chaucer's diction. Instead of that he used the polished, artificial, pompous language which we know from his other works and those of the writers of his period in general. As a mere outward detail, I mention that Dryden renders in 2431 verses the tale which in Chaucer's version has only 2250. He divides his poem into 3 books, whereas Chaucer has 4 parts<sup>86</sup>). The metre Dryden employed is the same as in the original: the line of ten syllables, rhymed in couplets. As Schöpke points out, there are a number of triplets scattered over the piece, a practice quite usual at the time. As another detail I draw attention to the great number of rhymes, either only for the eye or otherwise bad and inexact:

won crown 5, 6  
sow (verb) plough 25, 26  
forlorne turn 29, 30  
nigh Clemency 71, 72  
lie tyranny 85, 86  
flow two 93, 94  
declar'd reward 103, 104  
won town 125, 126  
cries obsequies 131, 132  
ground wound (n) 149, 150  
were appear 151, 152  
care war 159, 160; 802, 803  
loos'd inclos'd 166, 167  
stood aloud 235, 236  
wound found 257, 258; 273, 272;  
561, 562  
spoke look 270, 271  
feet sweat 448, 449  
join'd mind 454, 455  
possess peace 458, 459  
unaware traveller 492, 493  
mourn(s) returns 502, 503; 508,  
509; 612, 611

shares hears 534, 535  
swoon 537, no rhyme  
brought draught 627, 628  
Palamon sun 631, 632; 652, 651;  
1838, 1839  
design join 639, 640  
rode trode 655, 656  
sun on 667, 668  
guard prepar'd 683, 684  
alone Palamon 685, 686; 780, 779  
calendar year 700, 701  
race was 702, 703  
come doom 704, 805; 1107, 1106  
name am 711, 712  
enemy I 795, 796  
far'd appear'd 812, 813  
wound around 816, 817  
now bow 841, 842  
strook oak 855, 856  
heard reward 881, 882  
return'd scorn'd 888, 889  
own Palamon 895, 896  
Emily die 907, 908; 2065, 2064

<sup>86</sup>) Cf. Skeat's edition, and Pollard's (The Globe) edition. Schöpke, l. c. vol. II, pag. 231 seems to have overlooked this small detail.



- crown known 1060, 1061  
 year theatre 1066, 1067  
 spoke look 731, 732  
 hand wand 1070, 1071  
 seen men 1081, 1082  
 lies perjuries 1088, 1089  
 Luxury joy 1090, 1091  
 congeal hail 1150, 1151  
 sat Debate 1190, 1191  
 smith scythe 1208, 1209  
 Capital fall 1214, 1215  
 stood god 1222, 1223  
 express'd beast 1243, 1244  
 shown son 1247, 1248  
 god bestow'd 1269, 1270  
 were spear 1300, 1301  
 seen skin 1352, 1353  
 war bare 1366, 1367  
 rode God 1375, 1376  
 feasts guests 1381, 1382  
 address'd feast 1389, 1390  
 Cytheron sun 1421, 1422  
 deny mortality 1451, 1452  
 took smoke 1461, 1462  
 sky Emily 1465, 1466  
 crown moon 1471, 1472  
 am game 1501, 1502  
 clear prayer 1524, 1525  
 shone known 1543, 1544  
 sways seas 1572, 1573  
 flung strong 1578, 1579  
 among lung 1617, 1618  
 cry victory 1647, 1648  
 god abode 1649, 1650; 1668, 1667  
 won outrun 1663, 1664  
 trin'd join'd 1665, 1666  
 care war 1702, 1703; 1850, 1851  
 heard prepared 1719, 1720  
 feet bit, 1733, 1734  
 plac'd blast 1740, 1741  
 cast plac'd 1752, 1753  
 dare war 1784, 1785  
 young long 1798, 1799  
 overhear theatre 1828, 1829  
 wound ground 1879, 1880  
 steed lead 1885, 1886  
 wound bound 1889, 1890  
 spar'd ward 1895, 1896  
 stroke took 1901, 1902  
 declin'd join'd 1914, 1915  
 compell'd field 1930, 1931; 1996, 1995  
 plac'd last 1934, 1935; 2308, 2309  
 high Emily 1936, 1937  
 tyranny sky 1947, 1948  
 most lost 1951, 1952  
 on throne 1967, 1968  
 eye Emily 1969, 1970  
 cry Emily 1991, 1992; 2149, 2150  
 mourn'd return'd 1993, 1994; 2280, 2281  
 rest feast 2007, 2008  
 increase success 2027, 2028  
 life laxative 2040, 2041  
 bride unenjoy'd 2047, 2048  
 last haste 2050, 2051  
 Palamon begun 2052, 2053  
 sun alone 2072, 2073  
 embrac'd last 2080, 2081  
 now woe 2141, 2142  
 seen then 2145, 2146  
 hair tear (drop) 2147, 2148  
 son known 2153, 2154  
 die felicity 2158, 2159  
 lawn'd hand 2174, 2175  
 prepar'd rear'd 2184, 2185  
 held field 2190, 2191  
 flow'd vow'd 2200, 2201  
 shield held 2209, 2210  
 spread hid 2217, 2218  
 fir speare there 2235, 2236, 2237  
 high Emily 2290, 2291  
 last waste 2352, 2353  
 run won 2374, 2375  
 dead freed 2378, 2379  
 die necessity 2360, 2361  
 tears theirs 2376, 2377  
 combine join 2391 2392

Rzesnitze<sup>87)</sup> resumes his careful examination in the following terms:

«Vergegenwärtigt man sich die Ergebnisse der bisherigen Untersuchung, so gelangt man zu dem Urtheil, dass die Modernisierung der Knight's Tale von seiten Dryden's darin bestand, nicht nur die veralteten Ausdrücke Chaucer's durch neuere zu ersetzen, sondern vor allem auch darin, einzelne Teile der Dichtung zu detaillieren, auf dieselben alle Mittel der äusseren Technik der Sprache zu verwenden, um auf den Leser die höchste Wirkung zu erzielen. Auf diese Weise entstanden ganze Partien im Rahmen der älteren Dichtung, die als durchaus selbständige Schöpfung des neuen Dichters erscheinen und in dem Glanze der Sprache, dem kunstvollen Bau der Verse für Perlen in der englischen Litteratur stets gehalten werden. Andererseits ist festgestellt worden, dass ihn die Bevözugung der formellen Seite der dichterischen Kunst und das Streben nach dem höchsten Effekt zu einer Schwülstigkeit und einer Unnatürlichkeit verführte, die oft geradezu lächerlich wirkt. Schöpke, Anglia II, S. 337, urteilt noch zu milde, wenn er sagt: «Alles das, was den Chaucer'schen Dichtungen einen so unbeschreiblichen Reiz verleiht, die anmutige Einfachheit des Stils und die harmlose Naivität des Ausdrucks, der kindliche Pathos und der gesunde Humor, alles dies vermissen wir in Dryden's Uebertragung und finden statt dessen Prunk und Eleganz des Ausdrucks und sorgfältige Abgeschliffenheit des Stils wieder; Eigenschaften, die nichts anderes als eine allerdings hohe Bewunderung im Leser hervorzurufen im stande sind.» Ferner ist erwiesen worden, dass Dryden sich oft die gehörige Mühe nicht gab, den Sinn des Originals zu erfassen. Es schlichen sich infolgedessen in Bezug auf einzelne Ausdrücke und ganze Stellen Irrtümer ein, die oft einen von der Vorlage wesentlich abweichenden, ja entgegengesetzten Sinn herbeiführten.

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<sup>87)</sup> L. c. pag. 73.

Eine nachträgliche gewissenhafte Korrektur hätte Dryden diesen Fehler leicht umgehen lassen, wozu er sich aber die Mühe nicht nehmen wollte. Die angeführten Mängel treten um so deutlicher hervor, je genauer der Vergleich mit dem Original erfolgt (Saintsbury's edit. of Dryden, I, 158). Gegen die Natürlichkeit und Einfachheit desselben erblassen auch die sogenannten «schönen Stellen» Dryden's (Schöpke, Anglia II, S. 337, übertreibt, wenn er sagt, dass Dryden's Beschreibungen namentlich einen wahrhaft grossartigen Charakter angenommen haben; zum wenigsten hat Schöpke den Beweis nicht erbracht), welche die erwähnten Mängel durchaus nicht aufzuwiegen vermögen. Fehlt doch der gesamten Dichtung die Einheit, deren Mangel einen reinen ästhetischen Genuss nicht aufkommen lässt, und dies ist gerade der Vorzug, den die Chaucer'sche Dichtung vor der Modernisierung besitzt. Aus diesem Grunde hauptsächlich ist Chaucer's «The Knightes Tale» über Dryden's Umdichtung zu stellen.» After having read Rzesnitze's arguments I must agree with him in all points.

The second piece, «The Cock and the Fox»<sup>88)</sup>, like the Tale of the Knight, follows its original<sup>89)</sup> in the plot; but the execution, according to his system, as in the previous piece, and also in agreement with the preface to his fables is widely different. Here he omits a passage (cf. line 26 in Chaucer), there he adds new details (cf. lines 61 to 66 in Dryden). Moreover he alters the character of the cock by making him boastful, as in verse 108 where Chanticleer speaks of his «princely senses»<sup>90)</sup>. As in the tale of «Palamon and Arcite», the language is pompous and formal<sup>91)</sup>; if the subject there might be said to justify it,

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<sup>88)</sup> Dryden (Ald. ed.), vol. III, p. 292 seqq.

<sup>89)</sup> The Nonne Preestes Tale, Skeat, vol. IV (Globe ed. pg. 132 sqq.).

<sup>90)</sup> Cf. vv. 459 to 466 as pointed out by Schöpke and Rzesnitze, p. 95.

<sup>91)</sup> Cf. Rzesnitze, p. 114.



the effect of this very polished language here stands in contradiction with the subject of the tale. Notwithstanding his promise to the contrary<sup>92)</sup>, Dryden introduced some slippery passages without having the excuse that he found the idea for them in Chaucer.<sup>93)</sup> As Rzesnitzeck points out, the difference in number of verses between Chaucer and Dryden is again that Dryden added 195 verses to the 626 of the original; the metre is the same. I quite agree with Rzesnitzeck when (page 115) he says: «Zu bemängeln ist auch die Charakterentwicklung der Hauptpersonen in der modernisierten Erzählung. Chauntecleer und Pertelote zeigen eine starke Neigung zum Sinnlichen, ein Fehler, in den Dryden, wenn wir seine Versicherung in der Preface (Globe Ed., p. 502) für Ernst nehmen, gegen seinen Willen verfallen ist; ferner erscheint der Fuchs als Repräsentant des Puritanertums [vgl. Anmerkung der Scott-Ed., zu v. 481 (S. 355)] und trägt Dryden's politischer Abneigung vollauf Rechnung. Wiederholt tritt, besonders bei Chauntecleer, ein Widerspruch in der Charakterzeichnung hervor, wodurch die Einheit der Dichtung verletzt wird. Andererseits fügt der Dichter «schöne Stellen» ein, die, an sich betrachtet, stets die Bewunderung des Lesers erregen werden (vgl. auch Schöpke, Anglia II, S. 352), die aber trotzdem nicht imstande sind, die Schwächen und Mängel der Dichtung als Ganzes zu verdecken. Auf Grund dieser Darlegungen können wir Schöpke's Urteil (Anglia II, 353) nicht beistimmen, der Dryden's «Cock and Fox» als eine freie, wohlgelungene und im Chaucer'schen Sinne ausgeführte, moderne Uebertragung der Erzählung des Nonnenpriesters hinstellt. Nach unserer Untersuchung gebührt der älteren Dichtung der Vorzug (Lounsbury, Studies in Chaucer, III, 178 ff.).»

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<sup>92)</sup> Cf. Dryden's Works (Aldine ed.), vol. III, p. 193.

<sup>93)</sup> Dryden, l. c. p. 307, l. 440.

As for «the Flower and the Leaf, or the Lady in the Arbour», Rzesnitzek remarks that Dryden took the original to be a genuine Chaucerian poem, which has for some time been acknowledged as erroneous. He also says that, although Dryden exceeded only by 23 verses the original 595 verses, yet the modernization varies more than his other «fables» from their respective originals. This difference he attributes, among other things, to the change in the form, for Dryden employed the heroic couplet (interspersed with occasional triplets and lines of 12 syllables) instead of the seven-line stanza of the Middle English poem.<sup>94)</sup> After having compared the two poems and shown the differences in details of action, he says<sup>95)</sup>: «Aus dieser gedrängten Inhaltsangabe, die wir zum Teil Schöpke (Anglia III, S. 36—37) entlehnten, ist ersichtlich, dass die Umdichtung sogar den Gang der Handlung verändert und dadurch einen Teil der ursprünglichen Dichtung völlig umgestaltet hat. Es drängt sich unwillkürlich die Frage auf, ob der Dichter, der nur eine Modernisierung der älteren Erzählung, d. h. eine Umdichtung mit vorwiegender Rücksicht auf den sprachlichen Ausdruck beabsichtigte, zu dieser bedeutenden Veränderung berechtigt gewesen ist. Lounsbury (Studies in Chaucer, III, 176) bemerkt in Bezug hierauf: «For additions of sentiment in modernizations of this kind there can be given a sort of justification: but addition or alteration of incident is certainly unwarranted in what purports to be a translation. In this respect Dryden took great liberties.»<sup>96)</sup> Wir können uns diesem Urteil nur anschliessen und müssen die Freiheit des neueren Dichters in dieser Beziehung als unzulässig missbilligen, zumal kein zwingender Grund zu der bedeutenden Aenderung der Handlung vorhanden ist. Wir sind der Ansicht, dass durch

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<sup>94)</sup> Rzesnitzek, l. c. p. 135.

<sup>95)</sup> L. c. p. 153.

<sup>96)</sup> Dryden (Aldine ed.), vol. IV, p. 22 seqq.

diese Aenderung die Erzählung an dichterischem Wert nicht gewonnen hat.» I quite agree with RzesnitzeK when, further on,<sup>97)</sup> he resumes: «Aus der bisherigen Untersuchung, wie Dryden die einzelnen Teile der mittellenglischen Vorlage modernisiert hat, ist ersichtlich, dass er einigen Parteeen der älteren Dichtung durch entsprechende Aenderung grössere Schönheiten in sprachlicher und ästhetischer Beziehung verliehen hat, dem grösseren Teil der ursprünglichen Dichtung aber durch ungenaue, fehlerhafte Uebersetzung oder geschmacklose und Widersprüche enthaltende Aenderungen, sowie durch gedanklich fernliegende und fremdartige Einschiebungen den natürlichen Reiz genommen und die ganze Dichtung in poetischer Beziehung abgeschwächt und minderwertig gemacht hat.»

«The Wife of Bath, her tale»<sup>98)</sup> has found a similar treatment at the hands of Dryden, as the other pieces he modernized. RzesnitzeK says: «Wir gehen in der Annahme nicht fehl, dass der neuere Dichter den Abschnitt des Originals, der die Antworten auf die Fragen des Ritters enthält, überlesen und ihn aus dem Gedächtnis niedergeschrieben hat, wobei er die Stellen, die ihm besonders zusagten, weiter ausführte, andere dagegen, die weniger nach seinem Geschmack waren, kürzte oder ganz wegliess. Diese Methode des Arbeitens lässt sich bei Dryden bei allen grösseren Parteeen der modernisierten Erzählungen annehmen.» RzesnitzeK then points out that Chaucer's attacks on the fair sex had Dryden's especial interest, and that the modern author has considerably enlarged on the subject. I cannot follow all the numerous details of the comparison, but must content myself with referring to the 20 pages of the matter in RzesnitzeK's work. With Lounsbury (Studies in Chaucer, III, 340) he points out the great difference with regard to the «ugly woman». In Chaucer, she had

<sup>97)</sup> RzesnitzeK, l. c. p. 159.

<sup>98)</sup> L. c. pag. 121.



been bewitched into that form by some « malignant agency »; in Dryden, she is endowed with supernatural powers and herself practises the black arts with demons at her command. And Rzesnitzek again lays stress on Dryden's tendency to increase the effect by high-sounding words and phrases, which stand in contradiction with the situation in the original tale. Altogether the modernization falls far behind Chaucer's tale, notwithstanding the fact, that some passages, taken singly, cannot be denied high praise. Dryden's piece exceeds by 138 lines the original of 408 verses. The metre in both poems is the line of ten syllables, rhymed in couplets.

« The Character of a good Parson » corresponds to the description of the « Persoun » in the Prologue of Chaucer<sup>99)</sup>, but whereas the latter has only 51 verses, Dryden extends the theme to 140 lines. That the subject was of great interest to Dryden is proved, already, by this increase in length. Most of the traits that Chaucer gave can be found again in Dryden, but he moulded them in his own manner and composed a much completer picture than the original presents<sup>100)</sup>. As to the motives which Dryden is alleged to have had for writing this I refer to Rzesnitzek page 163. He establishes three points of view for the description of the parson:

1. the outward appearance of the parson;
2. his moral and religious character;
3. the political tendency which Dryden put into the poem.

For the description of the parson Chaucer gave only the merest outline. Dryden succeeds in representing the parson in an excellent light, corresponding to the sacred office he holds. When Dryden speaks of his moral and

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<sup>99)</sup> Skeat, vol. IV, pp. 15 and 16, vv. 477 to 528; Globe ed., pg. 8.

<sup>100)</sup> Schöpke, Anglia III, page 52.

religious character, he describes him, with Chaucer, as a man of deep religious sense and conviction, enlarging on his conscientiousness in the discharge of his clerical duties, on his charitableness, on his exemplary life and preaching. The passages in Dryden which have a political tendency, have no counterpart in Chaucer. The satirical attacks against the higher clergy might<sup>101)</sup> have been suggested by some lines in Chaucer<sup>102)</sup>, but when Dryden speaks of his being deprived of his living for having refused allegiance to the new king (Henry IV), he has nothing in the original to go upon.<sup>103)</sup> Rzesnitze's critique of Dryden's poem is as follows:

«Ein Rückblick auf unsere Untersuchung zeigt, dass Dryden bestrebt gewesen ist, auf Grund des Chaucer'schen Textes im Prolog den Charakter eines guten Pfarrers zu zeichnen, der ihm nach einer Richtung hin gelungen ist. Chaucer's Pfarrer wird in der anspruchslosen, nur auf das Seelenheil seiner Parochianen gerichteten Tätigkeit stets eine Idealgestalt eines Geistlichen in der Literatur verbleiben, und soweit Dryden diese Charakterzüge in seine Modernisierung aufgenommen hat, sei es in verkürzter oder erweiterter Form, ist er seinem Vorbild ebenbürtig. Je grösser aber die wesentlichen Aenderungen sind, die er an dem Charakterbilde vornimmt, desto mehr entfernt er sich auch von dem ursprünglichen Zweck der Dichtung. In dieser Beziehung sind . . . die Auslassungen Dryden's in der Vorlage keine glücklichen gewesen und dieselben werden in der modernisierten Erzählung stets als Lücken empfunden werden und den Charakter unvollständig erscheinen lassen.<sup>104)</sup> . . . Dass Dryden's Auffassung von einem guten Pfarrer eine weitergehende als die des Prologs

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<sup>101)</sup> Cf. Rzesnitze, l. c. p. 169.

<sup>102)</sup> Globe ed. (Pollard), pag. 8, verses 507 seqq.

<sup>103)</sup> Cf. Schöpke, Anglia III, page 55.

<sup>104)</sup> L. c. pag. 170, 171.

ist, geht aus der bedeutenden Erweiterung, die er an den Schluss des ursprünglichen Charakterbildes knüpft, hervor. . . . So wird aus dem im Stillen und in Frieden wirkenden und sich um keine Politik kümmernden Pfarrer der Vorlage ein der neuen Regierung widerstrebender Geistlicher, der selbst den Verlust seines Amtes einer Unterwerfung unter das staatliche Gesetz vorzieht. Dass sich ein solcher politisch-oppositioneller Zug mit dem Charakter eines guten Geistlichen, dessen Tätigkeit eine versöhnende sein müsse, nicht verträgt, lässt Dryden ausser acht. Durch dieses Hineintragen eines fremdartigen, ja der ursprünglichen Tendenz feindlichen Moments hat Dryden seine Absicht, einen guten Charakter eines Geistlichen zu schildern, nicht erreicht. Aus dem idealen Charakterbilde des Originals ist ein verzerrtes, kirchlich-politisches Tendenzstück geworden, was bei den sonstigen Schönheiten der Erzählung, besonders was die Vollendung der Form und der Sprache anbetrifft, lebhaft zu bedauern ist. Aus den dargelegten Gründen kann der Modernisierung kein Vorzug gegenüber der Vorlage eingeräumt werden, und wir müssen Chaucer's «Good parson» als in jeder Hinsicht über dem modernisierten Charakter stehend erachten (vgl. dagegen Scott-Ed., p. 416, in der Vorrede zum Good Parson).»

To resume: Dryden's Fables, as far as Chaucer is concerned, are not to be called translations in the strict sense of the word; but, on account of the very free treatment of characters, of the liberal additions, expansions, and omissions of detail, they must be called paraphrases, which though in themselves brilliant enough, do not render faithfully the picture Chaucer presents us in his tales<sup>105</sup>).

The Rev. W. Elwin remarks that Dryden's Fables were the most popular of his works, and were in the hands of

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<sup>105</sup>) Cf. also R's conclusion, page 176.



every reader, when **POPE**<sup>106)</sup> was learning his art.<sup>107)</sup> Pope must have thought that he might also win fame and favour by trying his hand at modernizing Chaucer. He says that «these translations were for the most part indeed but a sort of exercises, while he was improving himself in the languages, and carried by his early bent to poetry to perform them rather in verse than in prose. Mr. Dryden's Fables came out at that time, which occasioned the translations from Chaucer».<sup>108)</sup> The two tales on which young Pope practised his skill are «The Merchant's Tale» and «the Prologue of the Wife of Bath».

«January and May: or, The Merchant's Tale.»<sup>109)</sup> Pope adds «From Chaucer» below the heading and informs the reader that «this translation was done at sixteen or seventeen years of age»; that would be 1704 or 1705. As far as I can make out this piece first appeared in 1709<sup>110)</sup>.

Chaucer's tale has 1174 verses of ten syllables, rhyming in pairs; Pope reduces the poem to 820 verses, of the same metre, and rhymed in couplets, here and there interspersed with triplets after the example of Dryden. From the fact of this pruning down, we can already infer that Pope must have allowed himself great liberties with his original. I need not recapitulate the plot of the well-known tale as we find it in Chaucer. The action is not altered in Pope, but, as Dryden had done before him, the young

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<sup>106)</sup> The Works of Alexander Pope, by the Rev. Whitwell Elwin and William John Courthope, in 10 vols. London 1871 seqq.

<sup>107)</sup> Pope, vol. I, pag. 39.

<sup>108)</sup> Pope, vol. I, page 39, «advertisement».

<sup>109)</sup> Pope, vol. I, pag. 113, 123.

<sup>110)</sup> In «Poetical Miscellanies. The sixth Part containing a collection of Original Poems; with several New Translations By the most Eminent Hands. London, printed for Jacob Tonson, within Grays-Inn Gate, next Grays-Inn Lane. 1709.» (Pag. 177: Jan. and May; or the Merchant's Tale. From Ch. by Mr. Alex. Pope.) Brit. Mus. 1076 k 28.

poet omits, expands, adds new details according to his own judgment. The difference of the treatment by Pope from that by Chaucer is best shown by putting down a few couplets from both, side by side.

Chaucer begins <sup>111</sup>):

Whilom ther was dwellynge in Lombardye	1245
A worthy knyght, that born was of Payve,	
In which he lyved in greet prosperitee;	
And sixty yeer a wyfleeas man was hee,	
And folwed ay his bodily delyt	
On wommen, ther as was his appetyt,	1250
As doon thise fooles that been seculer;	
And whan that he was passed sixty yeer,	
Were it for hoolynesse or for dotage	
I kan nat seye, but swich a greet corage	
Hadde this knyght to been a wedded man	1255
That day and nyght he dooth al that he kan	
Tespien where he myghte wedded be;	
Preyinge oure Lord to granten him that he	
Mighte ones knowe of thilke blisful lyf	
That is bitwixe an housbonde and his wyf,	1260
And for to lyve under that hooly bond,	
With which that first God man and womman bond.	
'Noon oother lyf,' seyde he, 'is worth a bene;	
For wedlok is so esy, and so clene,	
That in this world it is a paradys.'	1265
Thus seyde this olde knight, that was so wys.	

Pope begins <sup>112</sup>):

There lived in Lombardy, as authors write,	
In days of old, a wise and worthy knight;	
Of gentle manners, as of gen'rous race,	
Blest with much sense, more riches, and some grace.	
Yet led astray by Venus' soft delights	5
He scarce could rule some idle appetites:	
For long ago, let priests say what they could,	
Weak sinful laymen were but flesh and blood.	
But in due time, when sixty years were o'er,	
He vowed to lead this vicious life no more;	10

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<sup>111</sup>) Skeat, vol. I, p. 427; Globe ed., pg. 203, verse 1245 sqq.

<sup>112</sup>) Pope, vol. I, pages 123 and 124.

Whether pure holiness inspired his mind,  
 Or dotage turned his brain, is hard to find;  
 But his high courage pricked him forth to wed,  
 And try the pleasures of a lawful bed.  
 This was his nightly dream, his daily care, 14  
 And to the heav'nly pow'rs his constant prayer,  
 Once, ere he died, to taste the blissful life,  
 Of a kind husband and a loving wife.

Pope commits an inconsistency at the outset in describing the knight as really wise. In the original (verse 1266) the adjective is used in an ironical sense, for there it is the merchant's commentary, and in connexion with what he had said in his prologue cannot be meant otherwise. Another contradiction is in line 4. Had January been really blessed with sense and grace, he would not have been led astray (as mentioned in lines 5 and 6) nor would he have had need to «vow to lead this vicious life no more» (cf. l. 10). Further Pope misunderstood Chaucer's corage (=strong desire), when he uses courage (in its modern meaning) to translate it.<sup>113)</sup>

Chaucer's 22 verses are, thus, opposed to Pope's 18. Pope l. 1 refers of course to Chaucer by «as authors write». Pope l. 2 «in dams of old» translates «whilom» (v. 1); the fact that January was «born of Pavye» was left out by Pope and to disadvantage, whereas Chaucer affords no cue for Pope's third line. «More riches» is decidedly a less happy expression than Chaucer's «prosperitee». Pope's verses 5 and 6 contain a similar idea as Chaucer's 1249 to 1250. The «priests» of v. 7 may have been suggested in contrast to Chaucer's «seculer». Pope's line 13 puts it much less decorously than Chaucer's v. 1255. It would require too much space to put down all the details. I must content myself with enumerating those lines in Pope which correspond (with, on the whole, small alterations, such as

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<sup>113)</sup> Cf. Elwin's remarks, l. c. pages 123 and 124.



the addition of an adjective to fill up the line, or the exchange of a noun for a synonym etc.) to other lines in Chaucer.

Such are:

POPE	CHAUCER	POPE	CHAUCER
22	1268	234 to 237	1582 to 1585
25	1271	244	1598
32	1281	246	1601
51 and 52	1311 to 1314	262 to 265	1627 to 1630
65 and 66	1337 to 1339	268, 270 to 271	1637 to 1639
67 and 68	1356 to 1357 and 1360 to 1361	281	1662 to 1663
69 to 70	1362 to 1365	289 to 290	1672 to 1673
71 to 74	1369 to 1371 and 1366 to 1368	291 to 294	1678 to 1680
77 to 80	1393 to 1396	309	1700 to 1701
100	1416	310 to 311	1703 to 1704
102	1418	313	1707
106	1422	314	1708
107	1423 to 1424	329 to 330	1727 to 1728
109	1427	331 to 332	1725 to 1726
111 to 112	1439 to 1440	340	1738
115	1433 and 1434	343 to 344	1744 to 1745
117	1435	345 to 346	1747 to 1748
118	1436	370	1798 to 1799
123	1441	372	1800 to 1801
127 to 130	1457 to 1459	382	1819
132	1464	384	1842
135 to 136	1465 to 1466	387	1843 to 1844
142	1471	388	1846
145 to 146	1475 to 1477	389	1845
153 to 155	1487 and 1489 to 1490	391	1862
156	1492	398 to 399	1883 to 1884
176	1519	404	1894 to 1895
196 to 197	1546 to 1547	408 to 409	1920, 1921, 1923, 1924
198 to 199	1544 to 1545	413	1932 and 1934
200 to 203	1549 and 1551 to 1552	416	1937
206	1554	418	1955
209 to 211	1558 to 1560	421	1966
213	1564	422	1963
224 and 226 to 227	1574 to 1576	423	1964
		425	1966
		426 to 429	1967 to 1969
		430 to 432	1977 to 1979

POPE	CHAUCER	POPE	CHAUCER
448 to 449	2029 to 2030	644	2254
450 to 451	2034 to 2036	645 to 646	2255 to 2256
457 to 458	2036 to 2037	656 to 658	2264 to 2266
467 to 468	2045 to 2046	664	2272
473 to 474	2051 to 2052	689	2298
476	2055	694 to 695	2305 to 2306
490 to 493	2092 to 2095	700 to 701	2311 to 2312
497 to 499	2104 to 2106	703	2315
500 to 501	2107 to 2108	705 to 706	2316 to 2317
502 to 503	2109 to 2110	712	2321
512 to 513	2123 to 2124	713	2322
525 to 526	2141 and 2138	723	2334
529	2140	732 to 734	2341 to 2342 and 2344 to 2345
531 to 532	2145 to 2146	752	2361 and 2362
547 to 548	2162 to 2163	753	2362
552 and 553	2168 to 2169	754	2365
578	2188 and 2189	763	2374
617	2225	774 to 777	2381 to 2383
618 to 619	2226 to 2229	782	2389
625 to 626	2235 to 2236	797 to 798	2405 to 2406
639 to 640	2249 to 2250	811	2411
641 to 642	2252 to 2253	813	2413
43	2257		

Here, then, we have 228 lines in Chaucer accounted for by 205 in Pope. The rest, 615, are either such as express the same thought in other words, or lines which by a word or two remind us of a line in the original, and a few others have no parallel in the tale as given by Chaucer. — It has already been pointed out that Pope has given January some qualities which the knight does not possess in Chaucer's tale. There is yet another alteration; in the latter's version January calls his friends together in order that they may help to look out for a suitable damsel and thus hasten the moment, when January may take the yoke of wedlock on him; Pope lets him call his friends because «many heads are wiser still than one» (line 96). Here is also another misunderstanding: at line 85 Pope says he «cast a mournful look Around the room,

and sighed before he spoke». Chaucer puts «With face sad his tale he hath hem toold»; that means with a settled countenance, for his intention is fixed for good. Otherwise the character is well preserved by Pope; it must be added that Pope in many places is much more outspoken than Chaucer (cf. lines P. 14: Ch. 1257).

In the character of May, Pope has added a trait, which makes her offence only the more heinous; at line 342 Pope says: «she darted am'rous glances at her lord», whereas Chaucer lays a certain stress on the coldness of her feelings for the knight (v. 1818). To conclude, Pope gives, in shape of a moral, the following lines:

« Thus ends our tale, whose moral next to make,  
Let all wise husbands hence example take;  
And pray, to crown the pleasure of their lives,  
To be so well deluded by their wives. »

Elwin's remark to this is: «The moral is Pope's own, and is in the dissolute spirit which had descended from the reign of Charles II. The comment on the story, in Chaucer, is put into the mouth of the host, who begs that he may be preserved from such a wife, and inveighs against the craft and misdoings of women.»

We come, then, to the conclusion that Pope has followed in Dryden's footsteps as concerns the material which he takes from Chaucer. He omits, adds, moulds according to his own judgment and produces a tale, which in the outline of the action follows Chaucer, but presents us a different, modernized, face, certainly not to the advantage of the tale, even admitting the beauty of language and correctness of verse.

«The Wife of Bath, her prologue; from Chaucer», first appeared in a volume of Poetical Miscellanies published by Steele in 1714. In the introduction to this piece, Elwin <sup>114)</sup> says that one «cannot but wonder at his choice,

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<sup>114)</sup> Pope, vol. I, p. 157.



which perhaps nothing but his youth could excuse. . . . There was no rational motive for tricking her (the Wife of Bath) out in the newest fashion of a period to which she did not belong, and she might with advantage have been allowed to remain in her primitive place and garb. The indelicacy of the pieces he translated from Chaucer was, however, one of their recommendations to Pope, and they may have had a further attraction for him from the fact, that they held wives up to odium. His deformed and insignificant person was an antidote to love, and the court he paid to women met with a cold return. He retaliated with his pen for the mortification to which they exposed him, and he almost always represented them in a frivolous or degrading light . . . and may have found some satisfaction for his wounded spirit in revenging indifference by satire.»

It must be stated at the beginning that those passages, which are most indecorous in the original, were left out by Pope, yet the character of the wife is not made one jot better.

Pope has again as in the previous piece, reduced the number of lines from 828 (Ch.) to 439; of these only six are taken over literally; 197 are fairly close translations, 95 display a certain similarity with lines of the original, and the balance of 141 are Pope's own.

These six lines are: P. 29: Ch. 52; P. 69: Ch. 226 (first halves); P. 79: Ch. 240; P. 324: Ch. 614; P. 337: Ch. 637; P. 400: Ch. 764.

The lines designated by «fairly close translations» are:

POPE	CHAUCER	POPE	CHAUCER
6	175	30 to 31	89 to 90
21	36	40 to 41	102 to 104
9 to 12	9 to 13	42 to 43	107 to 109
25 to 27	47 to 48	45	112
17 to 20	28 to 31	48 to 49	143 to 144
33	62 and 65	50	147 to 148

POPE	CHAUCER	POPE	CHAUCER
54	158 to 159	231	483
56 to 58	195 to 197	232	485
62	205 to 206 and 213	237 to 238	489 to 490
70 to 71	227 to 228	239 to 240	491 to 492
73	233	241 to 242	493 to 494
75	236	243 to 244	495
78	239	264	527
92 to 93	253, 255, 256	265 to 266	528 to 530
98 to 99	269 to 270	267 to 268	531 to 532
100 to 101	285 to 287	270 to 273	534 to 538
102	290 to 291	275 to 276	540 to 542
106, 107, 111	293 to 295	277 to 278	543 to 544
114	299 to 300	279	550
116	301	280	547 to 548
123	307	281	548 to 549
126 to 127	312 to 314	283 to 285	555 to 559
128	315	287 to 289	559 to 562
130 to 131	318 to 319	291	564
133	320	301	575
134 to 135	329 to 330	304 to 306	582 to 584 and 576
140 to 141	337 to 339	311	590
142 to 144 and 147	349 to 351 and 353 to 354	313	593
150 to 151	381 to 383	314	594 to 595
152	386	315 to 316	596 to 598
156 to 157	397 to 398	317 to 318	600 to 601
158 to 159	399 to 400	327 to 328	615 to 616
160 to 161	401 to 402	329 to 330	627 to 629
163 to 164	403 to 405	331 to 332	630
166	410	333	632
168	411	334	633
169	412	335	634
172	415	339 to 340	639 to 640
179	422 and 425	351 to 353	659, 662 to 663
181	420	359 to 361	671, 673 to 674, 676 to 680
183 to 184	432 to 433	358	681
185	434	363 to 364	685 to 687
186	436	365	692
192	440	367 to 368	695 to 696
198 to 199	444 to 445	373 to 375	707 to 710
212	458	376	711
217 to 218	465 to 466	379 to 380	715 to 716
219 to 220	467 to 468	387 to 388, 390 to 392	727 to 732
227 to 228	477 to 478	393 to 396	757 to 761

POPE	CHAUCER	POPE	CHAUCER
399	763	412 to 416	788 to 793
401 to 402	747 to 749	417 to 418	794 to 796
403 to 404 and 406	750 to 755	420	800 to 801
407 to 410	766, 769, 771	427 to 428	819 to 820
	739	431 to 433	813 to 815

Elwin, in a note to line 3, says that «Pope has departed at the outset from the conception of Chaucer. The purpose of the tale which the wife of Bath tells is to show that women love, above all things, to govern; and her personal history, which she relates in the prologue, is an account of the means by which she reduced her husbands to submission». I cannot see where the «departure» comes in. In Chaucer she says that, although no authority were in the world, experience justified her to «speke of wo that is in mariage». This of course is ironical (she means that the «wo» is chiefly for the men); and Pope only adds another trait by speaking of «dear-bought wisdom». That the wife did not, herself, pay for the wisdom is shown immediately afterwards, when she says: «I was myself the scourge that caused the smart» (line 6); this same idea is to be found with Chaucer, only in another place (line 175). Pope has kept the character quite as he found it in his original. He has only shortened in details; e. g. when the wife speaks of Christ who saw only one wedding, she does not mention «Cane in Galilee»<sup>115</sup>); when she speaks of the Samaritan, she does not mention what Christ said to her about being so often married.<sup>116</sup>) There is an inconsistency in line 57, where the wife speaks of her five husbands, three were just tolerable, two were bad; the three were old and soon worried into obedience; when she comes to details about her fifth husband, she calls him «the last and best»<sup>117</sup>), whereas she had called him

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<sup>115</sup>) Cf. Chaucer, Pollard (Globe) ed., pag. 154, Group D, v. 11.

<sup>116</sup>) Cf. verse 17.

<sup>117</sup>) Cf. verse 253.



bad before. This may be an oversight. In Chaucer he is called best-loved<sup>118)</sup>, because women are always fonder of those things they may not lightly have. When Pope's wife of Bath speaks of how she ill-used her first three husbands, many a humorous trait, that might have been taken over from Chaucer, is left out; as for instance: «The bacoun was nat fet for hem»<sup>119)</sup>; and also the «fine» names to which she treats her fond, rich, old husbands. On the other hand, Pope has expressed several thoughts much more plainly than Chaucer did.<sup>120)</sup>

Without going into more details, it is evident that Pope has presented the character in all its original broadness, perhaps even here and there putting on an extra strong touch. His piece is a free translation of the original.

In 1709 there appeared a book called: «*Ovid's Art of Love*<sup>121)</sup>, in three books. Together with his Remedy of Love. Translated into English Verse by Several Eminent Hands. To which are added, *The Court of Love, a Tale from Chaucer* and the History of Love. London, J. Tonson, at Shakespear's Head. Strand.» A second smaller, 8° edition is dated 1735. On page 241, with a new title: «The Court of Love. A Tale From Chaucer By Mr. Maynwaring» begins the piece we have to deal with. It is a free translation of the same name, which since Stowe's time has been attributed to Chaucer. Skeat, in his supplement, has shown that the Court of Love is spurious, wherefore I spare further details.

In 1712 E. Curll published «*The Carpenter of Oxford, or The Miller's Tale, From Chaucer. Attempted in Modern English By Samuel Cobb, M. A. Late of Trinity College Cambridge. Inscríb'd to N. Rowe Esq. to which are added*

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<sup>118)</sup> Cf. verse 513, pag. 161.

<sup>119)</sup> Cf. verse 217.

<sup>120)</sup> Cf. P. vv. 137 to 139 and Ch. 329 to 330.

<sup>121)</sup> British Mus. Library. Press Mark 1068 g 10.

Two Imitations of Chaucer. I. Susannah and the Two Elders. II. Earl Robert's Mice, by Matthew Prior Esq.»<sup>122</sup>) The part contributed by Cobb will be spoken of below, when treating of the edition by Ogle in 1741. The two pieces by Prior are identical with those already mentioned above.<sup>123</sup>)

Two other books appeared about this time professing to be translations from Chaucer.

«*The Court of Love, A Vision From Chaucer.* By Mr. Catcott.<sup>124</sup>) Oxford 1717»<sup>125</sup>) (32 small 8° pages). It contains 712 lines, rhymed in couplets, with occasional triplets, representing the 1442 verses (in seven-line stanzas, rhyming abab bcc) of the Middle-English original.<sup>126</sup>) It is a free paraphrase of the Middle-English original, much cut short. As the latter is not Chaucer's own, it is of little interest here. The other book, mentioned on page 104, is:

«*The Proclamation of Cupid: or, a Defence of Women, A Poem from Chaucer.* By Mr. [George] Sewell<sup>127</sup>), London 1718.» Folio<sup>128</sup>).

<sup>122</sup>) Brit. Mus. Library. Press Mark 992 h 3.

<sup>123</sup>) Cf. pag. 10 seq. of this treatise.

<sup>124</sup>) Alexander Stopford Catcott, 1692—1749, divine and poet, son of Alexander Catcott, was born at St. Martin's-in-the-Field, Westminster. Entered Merchant Taylor's School 1699; matriculated at Oxford (St. John's College) in 1709, became fellow of his college 1712, and headmaster of the Grammar School, Bristol 1722; in January 1743/4 he became Rector of St. Stephens Bristol. Cf. Dict. Nat. Biogr., vol. IX, p. 279.

<sup>125</sup>) Brit. Mus. Library, Press Mark 11631 d 10.

<sup>126</sup>) Cf. Skeat, vol. VII, pag. LXXII seqq. and pag. 409 seqq.

<sup>127</sup>) George Sewell (died 1726) was a controversialist and hack writer, born at Windsor, eldest son of John Sewell, treasurer and chapter-clerk to the dean and canons of Windsor. He was educated at Eton and Peterhouse Cambridge, passed B. A. 1709, pursued medical studies at Leyden, took his M. D. at Edinburgh in 1725; and opened a practice in London, with little success; then moved to Hampstead. The pressure of want made him a booksellers' hack. On Feb. 8 1725/6 he died of consumption at Hampstead.

<sup>128</sup>) Brit. Mus. Library, Press Mark 11631 k 5.

«To his Grace the Duke of Newcastle This Poem is most humbly dedicated by his most obedient servant George Sewell.» It is inscribed to the Ladies in 46 spirited lines. In the (prose-)preface he alludes to the fact that in some Chaucer-editions «this work is attributed to Thomas Occleve a Scholar of his, and is said to have bore this Title, A Treatise of the Conversation of Men and Women in the little Island of Albion». Sewell, on the authority of Le-land, accepts the Letter of Cupid as genuine. The Letter of Cupid, his original, is by Hoccleve.<sup>129)</sup> As for his treatment of the matter he says: «I cannot call this Attempt of Mine an Imitation, for though I have commonly had the Poet's Scheme in my Eye, yet I have very often taken the Liberty of grafting upon his Stock, where I fancied it would bear it without forcing Nature too much. . . . There must be some Accusation, otherwise there would be no Defence, and I assure them (i. e. the ladies) for my own Part, that I have often added a Word to their Brief in hopes of their Favour.» Hoccleve has 476 verses in seven-line stanzas with the rhymes abab bcc, Sewell, on the other hand, has 512 verses in rhymed couplets. From what he says himself, one his piece would expected be a paraphrase, as I found it to be. He follows the general lines of thought in the original, but the setting is his own.

Two important books must now claim our attention, important not on account of their authors, but because they contain large parts of the Canterbury Tales. The one is

«*The Canterbury Tales of Chaucer*, in the Original, From the Most Authentic Manuscripts; And as they are Turn'd into Modern Language By Several Eminent Hands. London. Printed for J. Osborn. 1737.»<sup>130)</sup>

<sup>129)</sup> Cf. Skeat, VII, p. 217 seqq., and Furnivall's Ed., Minor Poems, E. E. T. S. Nr. 61 Extra Series, p. 72.

<sup>130)</sup> In the British Mus. Library. Press Mark 77 i 9.



A second edition appeared in 1740. The Editor does not name himself, but in the copy of the British Museum Library there is, at the end of the address to the Prince of Wales<sup>131</sup>), the note The Editor «T. Morell». The book consists of XXXVI + 452 pages, with a picture of Chaucer facing the title-page. The XXXVI pages contain: 1. the dedicatory address to the Prince of Wales; 2. Thynne's dedication to King Henry VIII; 3. «Some Account of the Life of Geoffrey Chaucer» (drawn from Urry's Edition of the poet); and 4. a preface with remarks critical and grammatical.

Pages 1 to 70 contain Chaucer's «Prolog»; 71 to 206 the «Knights Tale». Then, on page 207 follow «Chaucer's Characters: or, the Introduction to the Canterbury Tales. By Mr. Betterton». At page 247 there is a new title: «Palamon and Arcite: or, the Knight's Tale, by Mr. Dryden.» The rest from page 349 to the end contains «Notes» of various kind. Dryden's contribution has already been discussed above. Betterton's part in the performance does not cover the whole of Chaucer's prologue: The «Parson» is the one by Dryden, known from his «Fables». If we take away the corresponding 52 verses in Chaucer, the remaining 808 verses are represented by 701 in the translation. Betterton did not do the whole of this. The passages on the «Haberdasher» etc., on the «Cook», and the end of the «Prologue» from the «Pardoner» are marked with the initials T. M. which I take to mean Morell. From the fact that no less than three different hands contributed to the translation, it would seem that the work is at least very unequal. What to say of Dryden's share we know. Morell's contribution is a great deal better than Betterton's, because he follows the original closely in the matter,

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<sup>131</sup>) Frederick, son of George II and Caroline of Brandenburg-Anspach, and father of George III, was born 1707 and died 1751.

although the execution is free. Yet it must be said that this modernization does in no way justice to Chaucer. Elwin<sup>132)</sup> says: «It is a bald, worthless production, with a few lines or couplets which seem to have proceeded from a more practised versifier than the novice who put together the bulk of the work. The choicest parts are very little better than bad; for Pope<sup>133)</sup> was a provident poet, and he did not decorate Betterton with feathers which would have shone with lustre in his own plumage. The great actor, on his side, has signally failed in the point where his art might have been expected to teach him better. He who had such deep insight into the characters he personated, and who gave voice, action, and gesture to all the passions with such fidelity and power, has pared away the dramatic vivacity of Chaucer and left only a vapid, hybrid compound which is neither modern nor mediaeval. The sketch of the good parson is omitted altogether, doubtless because Dryden had already tried his hand upon it, and it was thought imprudent to provoke a comparison with his masterly paraphrase.» This production was first attributed to Pope, but he denies his authorship of it; and in conjunction with the fact that in subsequent re-editions of the translations it is attributed to Betterton, his statement must be accepted as correct, although we have often enough reason to say that Pope is not too accurate in regard to truth. In this case there is sufficient internal proof that Pope is not the author, for he is always correct in his rhymes, and his verses run much smoother than those in question. Rhymes such as Breath: Earth; Shrine: begin; Inn: design (all on page 210 of the edition of 1740) would not have been perpetrated by Pope. How much the translations remain behind the

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<sup>132)</sup> Pope's Works, I, p. 160.

<sup>133)</sup> The «remains» of Betterton had been handed over to Pope, who published them in Lintol's Miscellany of 1712.

original can best be shown by a few examples. In the opening part of the «Prologue» the pilgrims are said to journey to Canterbury to seek a cure «for each sick body and each love-sick mind»; I could not discover any line in Chaucer which names St. Thomas as the Patron Saint of lovers. Chaucer's pilgrims go to Canterbury to offer up thanksgivings for prayers granted, for blessings already bestowed and to fulfil vows made to obtain them. In the original the «squyer» was «embrouded, as it were a meede Al ful of freshe floures, whyte and reede»<sup>134</sup>). Betterton has: «With Dies of various Hue his Vest was spread, That shone enamel'd like the flowry Mead»<sup>135</sup>). The comparison judges Betterton. He falls short again, when he says that the squire «could well sing, and Treats and Balls provide»<sup>136</sup>), and he «made Love Songs not wholly void of Wit». The corresponding passage in Chaucer is: «he koude songes make and wel endite, Juste and eek daunce.»<sup>137</sup>) One curious misunderstanding occurs not only in Betterton's translation: The prioress «peyned hire to countrefete cheere of court, and been estatlich of manere»<sup>138</sup>). This in Betterton is turned into nonsense, for he puts: «And held it no small Pain to counterfeit: She hated stateliness.» The description of the «Monk» is quite flat; the mention of many a «deyntee hors» in his stable is missing. Chaucer's monk does not give a «pulled hen» for a certain text; Betterton's «blotted with his Pen» «One Scripture Text». And the «Merchant» «knew where th'Exchange would rise, and where it fell». The list of all the deteriorations could be extended over several pages.

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<sup>134</sup>) Cf. Skeat, I, v. 89 and 90; Globe ed., pg. 2.

<sup>135</sup>) L. c. page 123.

<sup>136</sup>) L. c. pag. 213.

<sup>137</sup>) Skeat, I, Prol. v. 95/96; Globe ed., pg. 2.

<sup>138</sup>) Skeat, I, Prol. v. 139 and 140; Globe ed., pg. 3.



Altogether this modernization of Betterton's is not enjoyable reading for any one who has seen the original, and those who have not, would probably not take it up, after perusing this «poetry». — The whole text of this book, with the exception of T. Morell's part will be found reprinted in Ogle's Edition (vide pages 110 and 112).

The same editor wrote and published: «*Gualtherus and Griselda*: or, the Clerk of Oxford's Tale.»<sup>138)</sup> From Boccace, Petrarch, and Chaucer. By George Ogle, Esq. London (Dodsley) 1739.

The contents of this volume were reprinted in the following work, in the third volume.

The Canterbury Tales of Chaucer.

Modernis'd by several Hands.

Publish'd by Mr. Ogle.

London

Printed for J. and R. Tonson

in the Strand.

1741.<sup>139)</sup>

This edition consists of three 8° volumes.

#### CONTENTS OF THE FIRST VOLUME:

1. The Life of Chaucer . . . . . By Urry.
2. Prologue to the Tales. . . . . » Ogle.
3. The Characters of the Pilgrims.
  - a) The Knight . . . . . » Betterton.
  - b) The Squire . . . . . » »
  - c) The Squire's Yeoman. . . . . » »
  - d) The Prioress . . . . . » »
  - e) The Monk . . . . . » »
  - f) The Fryer . . . . . » »
  - g) The Merchant . . . . . » »
  - h) The Clerk of Oxford . . . . . » Ogle.
  - i) The Man of Law . . . . . » Betterton.
  - k) The Franklin. . . . . » »

<sup>138)</sup> British Museum Library. Press Mark 77 l 18.

<sup>139)</sup> British Museum Library. Press Mark 1066 g 28.

<i>l)</i> The Haberdasher . . . . .	By Ogle.
<i>m)</i> The Weaver . . . . .	» »
<i>n)</i> The Carpenter . . . . .	» »
<i>o)</i> The Dyer . . . . .	» »
<i>p)</i> The Tap'stry-Maker . . . . .	» »
<i>q)</i> The Cook . . . . .	» »
<i>r)</i> The Shipman, or Seaman . . . . .	» Betterton.
<i>s)</i> The Doctor of Physick . . . . .	» »
<i>t)</i> The Wife of Bath . . . . .	» »
<i>u)</i> The Parson . . . . .	» Dryden.
<i>v)</i> The Plowman . . . . .	» Betterton.
<i>w)</i> The Miller . . . . .	» »
<i>x)</i> The Manciple, or Temple Steward . . . . .	» »
<i>y)</i> The Sumner, or Apparitor . . . . .	» »
<i>z)</i> The Pardoner . . . . .	» »
4. The End of the Characters of the Pilgrims . . . . .	» Ogle.
5. The Prologue to the Knight's Tale . . . . .	» »
6. The Knight's Tale . . . . .	» Dryden.
7. The Prologue to the Miller's Tale . . . . .	» Ogle.
8. The Miller's Tale . . . . .	» Cobb.
9. The Prologue to the Reve's Tale . . . . .	» Ogle.
10. The Reve's Tale . . . . .	» Betterton.

#### CONTENTS OF THE SECOND VOLUME:

1. The Prologue to the Cook's Tale . . . . .	By Ogle.
2. The Cook's Tale (Gamelyn) . . . . .	» Boyse.
3. The Prologue to the Man of Law's Tale . . . . .	» Ogle.
4. The Man of Law's Tale . . . . .	» Brooke.
5. The Prologue to the Squire's Tale . . . . .	» Ogle.
6. The Squire's Tale . . . . .	» Boyse.
7. The Squire's Tale, continued from Spenser . . . . .	» Ogle.

#### CONTENTS OF THE THIRD VOLUME:

1. A Letter to a Friend, by George Ogle, on the subject of the Canterbury Tales and some of their sources.	
2. The Prologue to the Merchant's Tale . . . . .	By Ogle.
3. January and May . . . . .	» Pope.
4. The Prologue to the Wife of Bath's Tale . . . . .	» »
5. The Desire of Women, or the Wife of Bath's Tale . . . . .	» Dryden.
6. The Prologue to the Friar's Tale . . . . .	» Ogle.
7. The Sumner and the Devil, or, the Friar's Tale . . . . .	» Markland.
8. The Prologue to the Sumner's Tale . . . . .	» Ogle.

9. The Farmer and the Friar, or, the Sumner's  
Tale . . . . . By Budgell.
10. The Prologue to the Clerk of Oxford's Tale » Ogle.
11. Gualtherus and Griselda; or, the Clerk of  
Oxford's Tale . . . . . » Ogle.

Those parts by Betterton which are in the first volume, have been discussed above (page 89 seq.) with the exception of the Reve's Tale, of which little need be said. Chaucer's tale counts 404 verses, Betterton has reduced the number to 327. His piece is a free translation of Chaucer's tale of the same name. Whereas Chaucer's humour makes us overlook its grossness, Betterton has made it much coarser by his translation, especially by the addition of the following trait. The Miller's wife, at the end, denies the truth of what Allan said to the Miller, and thus, as it were, becomes a conscious abettor of the wrongs done to her husband by the two students.

About the same must be said of Cobb's Tale of the Carpenter of Oxford, rendering in 732 lines the 668 verses of the original. Cobb seems to take a special delight in broadening out those plainspoken passages in Chaucer; instead of the good humour of the old poet and his simple language, we find only gross vulgarity, enhanced by his own additional touches.

As for Ogle's share in the first volume, little better than of the others can be said. That part of the Prologue, mentioned in the above list as 2, corresponds to the introductory verses in Chaucer, describing the spring and leading up to the description of the individual pilgrims. The beautiful simplicity of Chaucer's style has been exchanged for hollow wordiness. In the description of the Clerk, Ogle has doubled the lines to 48, adding a few details, which do not, however, mark the character more clearly, and several things are said two or three times over. When speaking of the Haberdasher and the other tradesman



he expands a little, and introduces the modern idea that city men go out to the country at the week-end. The Prologue to the Knight's Tale is what, in the original, we have at the end of the Prologue from verse 717, in all 144 lines, which Ogle extends to 208. In the Prologue to the Miller's Tale Ogle gives the following frivolous advice :

« But if the Prohibition more intice,  
For Curiosity may want advice,  
Convey the Ribaldry from Vulgar Sight,  
Peruse it in the Closet, and by Night,  
Or with a female friend in private read,  
So may the Miller, if you chuse, proceed. »

The Prologue to the Reve's Tale is translated in the manner we know from Dryden, with many omissions and additions not warranted by the original. What, in the second volume, is called the Prologue to the Cook's Tale is in reality the Prologue and the Cook's Tale. In Chaucer we have 98 verses. Ogle gives 152 lines. He does not follow the original, adds to it and finishes the tale. Perkin and his friend quarrel, and the one is sent to prison « for strife »; « the other for murder forfeited his life ».

The Cook then tells a second tale, of Gamelyn<sup>140)</sup>, which is a free translation of Chaucer's Tale and comprises no new material. Boyse has 1884 verses to Chaucer's 902.

Few words need be lost over Ogle's Prologue to the Man of Law's Tale. It represents Chaucer's words of the Host to the company.<sup>141)</sup>

Brooke's Constantia: or, the Man of Law's Tale comprises the real Prologue and the Tale<sup>142)</sup> of Chaucer (35 + 1064 verses) which it renders in 168 + 1661 verses. Brooke, in the tale, abandons the seven-line stanza for rhymed couplets. The simple, touching straightforwardness

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<sup>140)</sup> Skeat, III, pag. 399 seqq.

<sup>141)</sup> Skeat, IV, pages 132 and 133; Globe ed., pg. 61.

<sup>142)</sup> Skeat, IV; Globe ed., pg. 63 sqq.

of Chaucer's Tale is painfully missed. I reproduce a few lines of the beginning to show what Brooke has made of the beautiful tale.

While yet the Turk his early Claim avow'd,  
 And rul'd, beneath his Scepter Judah bow'd;  
 A set of worthy, wealthy Merchants chose  
 The World for Trade, and Sion for Repose.  
 Here they select the Gems of brightest Rays,  
 Rich stuffs, wrought Silks, and golden Tissues blaze;  
 Thro' ev'ry Climate, and thro' ev'ry Gale,  
 They launch the Cargo, and expand the Sail,  
 Wide with their Name, their Reputation grew,  
 And to their Mart concurring Chapmen drew.  
 The Lure of Novelty, and Thirst of Gain,  
 Now points their Passage o'er the Midland Main.  
 The Tiber now their spumy keels divide;  
 And stem the Flow of his descending Tide.  
 To Rome, imperial Rome, the Traders came;  
 Rome heard the voice of their preceding Fame.  
 Free Mart, and splendid Mansion she affords;  
 Joy crown'd their Nights, and Elegance their boards.  
 With mutual Chat they gratify Desire;  
 What's curious now relate, and now enquire;  
 Alike for Knowledge, and for Wealth they trade,  
 And are with usury in both repaid.  
 But Fame surpriz'd them with a Wonder new,  
 Beyond what Times of brightest Records drew,  
 The Poet's Fancy, or the lover's Tongue;  
 And thus the darling Excellence she sung.  
 To crown our Monarch's Age with fond Delight,  
 His care alleviate, and his Toils requite,  
 Beyond whate'er paternal Wish could crave,  
 Indulgent Heav'n a peerless Infant gave:  
 The softer Sex her beauteous Body forms,  
 But her bright Soul each manly Virtue warms;  
 Youth without Folly, Greatness without Pride,  
 And all that's firm, to all that's sweet ally'd;  
 Rich as the Land by sacred Promise bless'd  
 Lies the fair Vale of her expanded Breast;  
 Mild on a Pavian Pillar turns her Head,  
 Her Front, like Lebanon, divinely spread,  
 There sit the Chaste, the Placid, and the Meek,  
 And Morn smiles fresh upon her open Cheek.

If we compare this «list of perfections», enumerated in truly merchantlike fashion, to the first 70 lines of Chaucer's Tale, the verdict will immediately be an unconditional condemnation of this performance of Boyse. The rest of his «poem» is of a piece with what we have here.

As for the Prologue to the Squire's Tale, Ogle took the matter from Chaucer's Prologue to the Shipman's Tale and expanded the 28 verses to 40 lines, thus dealing none to faithfully with the materials. The quality of this translation is the same as the other contributions Ogle made.

Cambuscan, or the Squire's Tale, has been spoken of above, on pages 32 and 33.

The third volume begins with the letter Ogle wrote to a friend upon the Canterbury Tales and some of their sources. It is a very long-winded composition that contains, however, nothing of interest for the matter in hand except a correction to a passage in Dryden's Preface to his Fables: «It was from an Error of the Press, or Inadvertency of the Revizor, from Failure of Memory, or Haste of Transcribing, that we find these words in Mr. Dryden's Preface to his Fables, «The Tale of Grizzild was the Invention of Petrarch, by Him sent to Boccace; from Whom it came to Chaucer.» Mr. Dryden, who is rarely guilty of Mistakes of this Kind, undoubtedly meant to say, «That this story was the Invention of Boccace, by him sent to Petrarch; from whom it came to Chaucer». As for the rest of the letter it contains a rather good appreciation of Chaucer's merits, in rendering this tale and in the description of his characters.

Next follows Ogle's Prologue to the Merchant's Tale. This contains what we find in Chaucer's Prologue to the Franklin's Tale,<sup>143)</sup> followed by the real prologue of the Merchant's Tale. In Chaucer they amount to 36 + 32

<sup>143)</sup> Cf. Skeat IV, pages 480 and 481; Globe ed., pg. 228.



verses, respectively. Ogle renders them by 104, which contain many additions of his own, no improvements upon Chaucer, as we expect after knowing his other work.

The Merchant's Tale is Pope's January and May<sup>144</sup>) reprinted. Next follows the same author's Prologue of the Wife of Bath<sup>145</sup>) continued by Ogle, who adds the Words between the «Friar» and the «Sumner»<sup>146</sup>), which he «enriches» by such traits as «a holy leer», «son of a whore», and 'similar unsavoury additions.

The Desire of Women: or, the Wife of Bath's Tale is a reprint from Dryden's Fables<sup>147</sup>).

The Prologue to the Friar's Tale in 42 lines is a fairly good and exact translation of Chaucer's 34 verses<sup>148</sup>) on the same subject, certainly better than Ogle's other contributions.

The Sumner and the Devil, or the Friar's Tale, by Markland<sup>149</sup>) gives us all but the last 26 verses of Chaucer's tale, in a close translation. These 26 lines together with Chaucer's Prologue of the «Sumner's» Tale are the matter of what Ogle gives us in his prologue of the same title. Here again Ogle has clearly expressed what Chaucer only hinted at, and thus he renders his translation vulgar, where the model was only indelicate, yet humorous.

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<sup>144</sup>) Cf. above pages 77 seqq.

<sup>145</sup>) Cf. above pages 82 seqq.

<sup>146</sup>) Globe edition, pag. 165.

<sup>147</sup>) Cf. above pages 73 seqq.

<sup>148</sup>) Globe ed., pag. 171.

<sup>149</sup>) Jeremiah Markland 1693—1776, classical scholar, son of Ralph Markland, vicar of Childwall, Lancashire, entered Christ's Hospital London 1704, St. Peter's College Cambridge 1710, B. A. 1713, M. A. 1717, fellow and tutor of his college, died at Milton Court, Dorking, Surrey, 7 July 1776. Published «Epistola Critica» (on Horace), 1723, «Remarks on the Epistles of Cicero» 1745, and other works. (Cf. D. N. B. XXXVI, p. 176.)

In his *Farmer and Friar: or, the Sumner's Tale*, Budgell<sup>150)</sup> endeavours to avoid all these shortcomings in taste by pruning off all the grosser passages, but also at the same time the humorous verses, which show by what ruses and stratagems the Friar tries to obtain money or money's worth from the people, share for the most part the same fate. Thus his 202 verses contain only just the bare plot of what Chaucer gave in his 586 lines.

In the Prologue to the Clerk of Oxford's Tale Ogle has stretched the same ideas over 82 lines, that we find in the original of 56 verses. Gualtherus and Griselda, or, the Clerk of Oxford's Tale, in rhymed couplets, is Ogle's translation of the well-known Chaucerian Tale. In the separate edition, mentioned above with the date of 1739, it is divided into seven books as follows:

Prologue to the Clerk of Oxford's Tale . . . . .	82 verses.
The Clerk of Oxford's Tale, VII books . . . . .	2310 »
The Clerk of Oxford's Conclusion from Petrarch . . . . .	24 »
Chaucer's Declaration: or, L'envoy de Chaucer à les Mariz de votre temps . . . . .	92 »
Words of our Host . . . . .	26 »

Then follows a reprint of the Latin letter from Petrarch to Boccace, which in Ogle's third volume is not given.

It might appear from the above list that Ogle had added something from Petrarch which was not in the original; but, as a matter of fact, the piece called the « conclusion » corresponds in the material to Chaucer's lines 1086 to 1106 (cf. Skeat IV, page 423); and the « Declaration » is what we find in lines 1107 to 1156 (*ibid.*). The

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<sup>150)</sup> Eustace Budgell, born at St. Thomas, Exeter, 1686, was a cousin of Addison, and a miscellaneous writer. He entered Trinity College Oxford 1705, studied at the Inner Temple, and was called to the Bar. Through Addison's influence, he, an M. P. for Ireland, was made Accountant General. He lost property in the South Sea Swindle, and went among the Grub-street authors. In 1737 he committed suicide by drowning himself in the Thames, the coroner's jury returned a verdict of lunacy.

«Words of our Host» are declared spurious by Skeat. As for the treatment of the story, Ogle has expanded it to more than double the number of lines, 2450 to Chaucer's 1163. The lines of action are the same in the original as in Ogle's piece, but on account of many new details added, it does not resemble the original very much. It is a paraphrase, like Dryden's Tale of the Knight, or his Character of a good Parson; only Ogle's art is, in every respect, a great deal inferior to Dryden's.

The British Museum Library possesses a volume<sup>151)</sup> called:

«*The Canterbury Tales of Chaucer*. Completed in a modern version; in three volumes. Oxford 1795»; by W. LIPSCOMB. In the preface the author says, among other things, that «the language which he (Chaucer) wrote hath decayed from under him. It is this reason and this alone, that can justify the attempt of exhibiting him in a modern dress; and though, with respect to translations in general, I assent to the position that they should be rather free than servile, yet in that part of the present work, which has fallen to my share to execute, I have endeavoured to adhere to the great original the more faithfully, from the consideration that all those readers (a very numerous as well as a very respectable class), who have not given their time to the study of the old language, must either find a true likeness of Chaucer exhibited in this version, or they will find it no where else. . . . In some parts of the transcript I have not thought myself tied down to the same fidelity: the grossness and indelicacy of the times in which Chaucer lived, extended their coarse influence to writers, we well know, much posterior to him; and therefore we cannot wonder, that the stream which took such a length of time to depurate, should be turbid at its

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<sup>151)</sup> Press Mark 1066 f 6—8.



very source. But though we may excuse the writer, who in a work confessedly popular yields what may be hoped to have been his better judgment to the taste of the times he lives in, yet our veneration for his great and various excellencies is rather the more testified by purging from him his impurities and by exhibiting him to a more refined age as safe as well as a brilliant example of native genius.» . . . Lipscomb then says that he hopes that the readers will not think the pruning away of indelicacies has robbed him (Chaucer) of any valuable things. The truth of the likeness will not be impaired by omission of stains. The Miller's and Reve's Tales were completely left away on account of these considerations. At the end he apologises for having inserted his own version of the Nun's Priest's Tale; but he only discovered the translation by Dryden, when most of the work was printed.

Lipscomb's first volume contains the same tales as Ogle's first with the exception of the Prologues and Tales of the Miller and the Reve. It is a mere reprint of Ogle.

His second volume reprints the first four numbers of Ogle's second, followed by the tales of Ogle's third book, arranged in a different order, but otherwise identical.

Lipscomb's third volume contains:

1. The Prologue to the Squire's Tale by Lipscomb.
2. Cambuscan: or, the Squire's Tale by Boyse.<sup>152)</sup>

All the rest are translated by William Lipscomb himself viz. the Prologues and Tales of: 3. The Franklin. 4. The Doctor. 5. The Pardoner. 6. The Shipman. 7. The Prioress. 8. Sir Thopas. 9. Melibeus. 10. The Monk. 11. The Nun's Priest. 12. The Second Nun (no prologue). 13. The Canon's Yeoman. 14. The Manciple.

In accordance with what Lipscomb said in his preface, his translations are quite free. The thread of the story

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<sup>152)</sup> This is Nr. 6 of Ogle's second volume.

is the same as in Chaucer, but details are generally reduced. This cutting short impairs the quality of his stories; especially in the case of the Prioress's tale, which from 238 verses in seven-line stanzas is reduced to 186 verses in rhymed couplets. On the other hand, Lipscomb refrains from filling up the gaps by introducing new matter of his own.

In 1841 there was published «*The Persone of a Toun 1370. His Character From Chaucer. Imitated and enlarged by Mr. Dryden; Now again Altered and Abridged. Together with The Persone's Prologue And Tale. By the Persone of a Toun 1841*».<sup>153)</sup>

In the advertisement the anonymous author tells us that he took the portrait from Dryden, leaving away «those portions which applied to the politics of his day». «The Parson's Tale», which in Chaucer is a Homily, has been abridged and adapted as a specimen of the doctrines of the «Holy Chirche» of England, in the olden time.

The Character of a good Parson from Dryden is copied in the first 86 lines. Then follows a «Prologue» containing a translation of the lines 22 to 31, 35 and 36, 48 to 51, 68 and 69, and 71 to 74 of Skeat, vol. IV, pages 568 and 569 (Globe ed., pg. 265). The tale is an extract of the original, filling seven pages.

Then follows a «Conclusion» in 4 rhymed complets:

«Sir (said the host), it grieveth us lest we  
Might have offended by our ribaldry.

Pray thou for us unto the King of kings,  
This night o'er us to spread his heavenly wings.  
Pray to the Preste of Prestes, and Lord of all,  
That, when the day of dome to judgment call,  
Those our follies, vanities, and guilt,  
Be washed in the blood by Jesu spilt!»

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<sup>153)</sup> This is without any indications to author, or publisher etc.  
Brit. Mus. Libr. Press Mark 1361 g 43.

This conclusion is, admittedly, taken from the end of the tales where Chaucer «taketh his leve» (Globe ed., pg. 310). This is said in a «Postscript» in which, by the way, the «Persone of 1841» teaches authors of tales a moral lesson, speaking of their responsibilities even for future generations yet unborn, whom they may perchance influence by impure writings.

A volume, in the British Museum Library (Pr. M. b 59 b 29), called «*The Prologue and Characters of Chaucer's Pilgrims*, selected from his Canterbury-Tales; Intended to illustrate A particular Design of Mr. William Blake, - Which is engraved By Himself. London 1812» is mentioned here merely for completeness' sake. The picture represents some of the Pilgrims, as they start from the «Tabard». The text on the left hand pages is the Prologue of Chaucer (from the edition by «Speight» 1687), and on the pages facing, is the translation reprinted from Ogle's edition of 1741.

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CHAPTER V.

POETS WHO MODERNISE CHAUCERIAN WORKS BY CAREFUL  
AND FAITHFUL TRANSLATION.

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The first really careful translation (in the stricter sense of the term) is «*Arcita and Palamon* <sup>154</sup>): After The excellent Poet, Geoffrey Chaucer: By EDWARD HOVEL THURLOW <sup>155</sup>), Lord Thurlow. London 1822».

In the preface he says: When I lived at Brussels, and had hardly any books with me, I met, by accident, in that City, with a copy of Chaucer. And some time after . . . . I made it my employment, and great pleasure, very many mornings, to translate the Knight's Tale: If I may use that expression, in somewhat altering the ancient language and rhythm of Chaucer. I did not lay down to myself any precise rule, in the manner of making my version: but the sense, which I had, of the great beauties of the Original, would not allow me far to wander from it. If I were to engage my mind again in that task, I should weigh every word, in the endeavour to be a strict and faithful interpreter: for Chaucer is best. He is, surely,

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<sup>154</sup>) In the British Museum Library. Press Mark 11641 f 15.

<sup>155</sup>) Thurlow, afterwards Hovell-Thurlow, Edward, second Baron Thurlow, 1761—1829 (the first baron was his uncle Edward, 1731 to 1806), was the son of the Bishop of Durham. He was born in the Temple, London, educated at Charter House and Magdalen College, Oxford, took his M. A. in 1801, and succeeded to his uncle's barony in 1806. Was in the House of Lords 1810 and died in Brighton 1829. He was a minor poet. Cf. D. N. B., vol. LVI, 349.

one of the greatest poets, whom the Sun ever shone upon. And because I believe there is no version, extant, of this poem, so near the original text, as mine, I have caused it to be printed. Whatever may be thought of this little book, which I submit, with deference, to the judgment of the reader, I shall never regret, that I have walked, with humility in the footsteps of so great a master.»

The book is a real translation with only a trifling difference in number of verses; it follows Chaucer's text in every detail, giving us back all his beauties in modern language.

In 1835 CHARLES COWDEN CLARKE<sup>156</sup>) published in two volumes: «*The Riches of Chaucer*, in which His impurities Have been expunged; His spelling Modernized; His Rhythm accentuated; and his obsolete Terms explained; also have been added A few explanatory Notes, and A New Memoir of the Poet.» On page X he says: In the Advertisement to the present selection from the works of Chaucer I proposed to omit all those tales and casual passages of ill-favoured complexion which, if retained, would infallibly banish the book from the very circles whither it was directed, and I hope to hear of its welcoming . . . . (by) . . . . those ornaments of this civilized age . . . . the . . . . young women of England . . . .»

The first volume contains, besides the preface and a life of Chaucer, the Prologue, the Knight's tale, the Man of Law's tale, the Wife of Bath's tale, the Friar's tale, the Clerk's tale, the Squire's tale, the Franklin's tale, the Pardoner's tale, the Prioress's tale, the Nun's Priest's tale, the Canon's Yeoman's tale.

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<sup>156</sup>) Charles Cowden Clarke, born 1787 at Enfield, Middlesex; his father kept a school; Charles was a musician, author and lecturer, knew Keats, Leigh Hunt, Hazlitt, Charles and Mary Lamb. He died at Genoa 1877. Cf. D. N. B., vol. X, 418.

In the second volume we find:

Troilus and Creseida; (of the Legend of Good Women;) Thisbe of Babylon, Lucretia of Rome, Ariadne of Athens, Phyllis, Hypermnestea; Chaucer's Love of Nature; Vision of the God of Love; Queen Annelida and false Arcite, the Flower and the Leaf (spurious); Chaucer's Dream (spurious); Complaint of the Black Knight (by Lydgate); the Book of the Duchess; Parts of the House of Fame; Selections from the Romaunt of the Rose; Selections from the Assembly of Fowls; Ballads: 1. Sometime the world (= Chaucer's Lak of Stedfastnesse); 2. Go forth King (by Lydgate); 3. Chaucer to his empty Purse; 4. Chaucer unto King Henry IV; 5. Teaching what is gentleness (Chaucer's Balade of gentilnesse); 6. Made in praise or rather dispraise of Women, for their doubleness (= Lydgate's Beware of Doublesse); 7. Alone walking (not by Chaucer); 8. In Fevere (spurious); 9. Made against Women unconstant (genuine Chaucerian); 10. Of their nature (spurious); 11. Chaucer's Words unto his scrivener; 12. Good Counsel of Chaucer.

These two volumes are of little importance to our subject; they are simply an edition of some of Chaucer's works, and of some by Lydgate and others (as pointed out in my bracketed notes, with modernised spellings in all those cases, where, for ordinary readers, the Middle-English would not be understood at first sight. A reprint appeared in 1870.

The year 1841 brought forth an important volume. «*The Poems of Geoffrey Chaucer Modernized.*»<sup>157)</sup> It contains a series of really fine translations of Chaucer, and of the spurious Cuckoo and the Nightingale. The pieces are:

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<sup>157)</sup> It seems to be a rather rare book. In the British Museum Library. Press Mark 1066 f 12.



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|----------------------------------------------------------------|-------------------------------------|
| 1. Introduction . . . . .                                      | By R. H. Horne.                     |
| 2. Life of Chaucer . . . . .                                   | » Prof. Leonh. Schmitz.             |
| 3. Enlogies on Chaucer . . . . .                               | » his Contemporaries<br>and Others. |
| 4. The Prologue of the Canterbury Tales . . . . .              | » R. H. Horne.                      |
| 5. The Cuckoo and the Nightingale . . . . .                    | » Wordsworth.                       |
| 6. The Legends of Ariadne, Philomene, and<br>Phyllis . . . . . | » Thomas Powell.                    |
| 7. The Manciples Tale . . . . .                                | » Leigh Hunt.                       |
| 8. The Rime of Sire Thopas . . . . .                           | » Z. A. Z.                          |
| 9. Extract from Troilus and Cresida . . . . .                  | » Wordsworth.                       |
| 10. The Reve's Tale . . . . .                                  | » R. H. Horne.                      |
| 11. The Flower and the Leaf (spurious) . . . . .               | » Thomas Powell.                    |
| 12. The Friar's Tale . . . . .                                 | » Leigh Hunt.                       |
| 13. The Complaint of Mars and Venus . . . . .                  | » Robert Bell.                      |
| 14. Queen Annelida and False Arcite . . . . .                  | » Elizabeth Barrett.                |
| 15. The Squire's Tale . . . . .                                | » Leigh Hunt.                       |
| 16. The Franklin's Tale . . . . .                              | » R. H. Horne.                      |

The Introduction by Horne<sup>158</sup>) is remarkably well written, but too long to be quoted here, even in part. It need only be said that he thoroughly and emphatically disapproves of the «modernizations» of such as Ogle, Lipscomb, Betterton, Cobb, Boyse, Markland, Brooke and Budgell, and gives the best reasons for such disapproval.

Horne's translation of the prologue is very careful. He follows the original line by line, preserves the rhymes, whenever this can be done. In fact he does not intrude upon the reader in any way, but always lets Chaucer stand in the foreground.

The same thing is to be said of his rendering of the Reve's Tale; anything that might offend in the original is softened down to suit the modern feeling, but nothing left away.

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<sup>158</sup>) Richard Henry (or Hengist) Horne (1803—1884) was educated at Sandhurst, fought in the Mexican navy against Spain, made travels in America (Canada). He wrote a «Death of Marlowe», and corresponded, 1839 to 1846, with Elizabeth Barrett Browning, with whom he collaborated in the «New Spirit of the Age.» From 1852 to 1869 he was Commissioner for Crownlands in Australia. Cf. D. N. B. XXVII, 358.

His translation of the Franklin's Tale is very good; it follows, like his other two contributions, the original line by line, except the lines 640 to 728 (cf. Skeat, IV) which he leaves away. The tale is preceded by an exact translation of the Franklin's words to the Squire.

Wordsworth acted quite in the same spirit when he translated Clanvowe's Cuckoo and Nightingale, which he increases by the addition of the translation of the Envoy to Alisoun (cf. Skeat, vol. VII).

The passage which he translated from Troilus and Creseide comprises the stanzas 75 to 98 of the Vth book (cf. Skeat, vol. II, page 373), which he follows, as far as possible, word by word.

Besides these two contributions, Wordsworth also translated the Prioress's Tale. This piece is found in most editions of his poems. In a letter dated 13th of January 1841, he wrote to Professor Reed, of Philadelphia: «There has recently been published in London a volume of some of Chaucer's tales and poems modernized. This little specimen originated in what I attempted with the «Prioress's Tale»; and if the book should find its way to America, you see in it two further specimens from myself. . . . Mr. Leigh Hunt has not failed in the «Manciple's Tale», which I myself modernized many years ago; but, though I admire the genius of Chaucer as displayed in this performance, I could not place my version at the disposal of the editor, as I deemed the subject somewhat too indelicate, for pure taste, to be offered to the world at this time of day.»<sup>159)</sup> It appears that this version of the Manciple's Tale is not in print; I did not find it in the catalogue of the British Museum Library. This surmise appears to obtain corrobora-

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<sup>159)</sup> The Prose Works of William Wordsworth, for the first time collected, with Additions from unpublished Manuscripts. Edited with Preface, Notes and Illustrations by the Rev. Alexander B. Grosart. London 1876. Annotation from vol. III, page 184.

tion in the advertisement of the volume from which I took «the Prioress's Tale», which says: «In this Volume will be found the whole of the Author's published Poems, for the first time collected in a uniform Edition, with several new Pieces interspersed.» In an introductory note to the poem he says: «In the following poem I have allowed myself no further deviation from the original than was necessary for the fluent reading and instant understanding of the Author: so much however, is the language altered since Chaucer's time, especially in pronunciation, that much was to be removed, and its place supplied with as little incongruity as possible.»<sup>160)</sup> The rhymes, for the most part, are the same as in the original. Wordsworth employed the same seven-line stanza. The ninth strophe peculiarly, contains a supernumerary line, with a thought not found in Chaucer (cf. line 5). The translation is so exact, that frequently lines are identical with those in Chaucer. In many other cases Wordsworth added another word merely to fill up the metre. Two stanzas, one from each poet, put side by side, serve best to illustrate this:

Chaucer begins the prologue (Skeat, vol. IV, page 181; Globe ed., pg. 85):

«O Lord, oure Lord, thy name how merveillous  
Is in this large world y-sprad, — quod she: —  
For noght oonly thy laude precious  
Parfourned is by men of dignitee,  
But by the mouth of children thy bountee  
Parfourned is, for on the brest soukyng  
Some tyme shewen they thyn herynge.»

Wordsworth gives this by:

«O Lord, our Lord! how wondrously, (quoth she).  
Thy name in this large world is spread abroad!  
For not alone by men of dignity  
Thy worship is performed and precious laud;

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<sup>160)</sup> » The Poetical Works of William Wordsworth; complete in one Volume; Paris, published by A. and W. Galignani » (no date); the passage above being on page 209.



But by the mouths of children, gracious God!  
Thy goodness is set forth; they when they lie  
Upon the breast thy name do glorify.»

This translation must be acknowledged as a very fine one. Nothing of the material has been altered or deteriorated in any way, and the language, though modern has hit the tone of Chaucer well.

To return to our volume of 1841, the selected legends of Ariadne, Philomene, and Phillis are translated by Thomas Powell<sup>161</sup>) with greater liberty than was used by Horne or Wordsworth. He leaves out, or adds small details; yet the outlines of the story run like those of the original. The same is to be said of his modernisation of the Flower and the Leaf; it is freer than Wordsworth's translation of *Clanvowe*. Yet it may not be called a paraphrase, because it is too little free of the original.

Leigh Hunt's<sup>162</sup>) translation of the *Manciple's Tale* includes the prologue. It preserves the tone of Chaucer's tale, but removes the gross passages, without substituting other material.

In the *Friar's tale* he has not translated line by line, although, of course, the whole story is given. The metre is the same as in the original, but that latter is longer by 50 verses.

The *Squire's Tale*; or, the *Adventures of the Tartar King* and his family, is described by Leigh Hunt as a fragment. He has 574 verses to Chaucer's 662; a few details of minor importance are left away, but the story and the spirit of it are the same as in the original.

The *Rime of Sire Thopas*, by Z. A. Z. (who this can be I have not been able to find) comprises an exact transla-

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<sup>161</sup>) Thomas Powell, 1766—1842, was a musician who taught his art in Dublin, Edinburgh and London. (Cf. D. N. B. XLVI, 249.) If this be the same as our contributor I cannot make sure.

<sup>162</sup>) James Henry Leigh Hunt, 1784—1859, the well known essayist and poet. Cf. D. N. B.

tion of the Prologue; the «Rime» itself is a little freer, and continues to line 2122 (cf. Skeat, IV).

Robert Bell's<sup>163</sup>) Complaint of Mars and Venus is a free translation of Chaucer's piece. Metre, rhyme, and the form of stanza are as in the original; also the spirit and the general lines of thought are well preserved.

Elizabeth Barrett's translation of «Queen Annelida and False Arcite» is a masterly performance. The language is beautiful and the flow of the verse perfectly smooth. She has well mastered the difficulty of the internal rhyme at the end of the poem. Where she is obliged to omit Chaucer's words she finds equally happy expressions of her own.

A very peculiar modernization of Chaucer is the book of «*Canterbury Tales from Chaucer* by John Saunders»<sup>164</sup>) in two volumes, London 1845 and 1847. In order to make the whole course of the story clear to the reader, he resolves inconvenient or difficult passages into prose, preserving those original lines which offer no difficulties. In this manner he gives us the Knight's, the Man of Law's, the Wife of Bath's, the Friar's, the Clerk's, the Squire's, the Franklin's, the Pardoner's, the Prioress's, the Nun's Priest's, the Second Nun's, the Canon's Yeoman's, the Manciple's, and the Doctor's tales; also Selections from the Miller's, the Reeve's, the Merchant's and the Shipman's tales. He omits those passages that might have given offence to modern taste.

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<sup>163</sup>) Robert Bell (1800—1867), Journalist, Editor of English Poets. Cf. D. N. B. IV, 173.

<sup>164</sup>) John Saunders, Novelist and Dramatist, born 1810 at Barnstaple, Devonshire, son of John Saunders, bookseller and publisher, of Exeter, London, and Leeds. He was educated at Exeter Grammar School; he lived with a sister at Lincoln and, 1834, published with her «Songs for the Many, by Two of the People»; a series of articles on Chaucer, which appeared originally in the Penny Magazine, formed the basis of an introduction to an edition of the «Cant. Tales» publ. 1846. He died at Richmond, Surrey, 29th March 1895. Cf. D. N. B. L, 325.

A publication, by instalments, of Chaucer and a versified translation was attempted by Frederick Clarke in:

«*The Canterbury Tales of Chaucer: Done into Modern English* by F. Clarke. London 1870.» (To be found in the British Museum Library.) Only the first volume of 387 pages appeared, containing Chaucer's Prologue, the Knight's tale, the Miller's prologue and tale, the Reeve's prologue and tale, the Cook's tale, the Man of Law's prologue and tale, the Wife of Bath's prologue and tale. The translations are quite close to the original, which is printed on the left hand pages, the other to face it on the right.

«*The Canterbury Tales*. Being a selection From the Tales of Geoffrey Chaucer. Rendered into Modern English. With close adherence to the language of the poet. By Frank Pitt Taylor. London 1884», needs only a short mention. It contains versified translations of the tales enumerated below. Taylor follows Chaucer in text and form closely, only excluding such passages as are too plainspoken for modern readers. He gives: The Prologue; the Knight's, Man of Law's, Prioress's, Monk's, Nun's Priest's, Doctor's, Pardoner's, Wife of Bath's, Clerk's, Second Nun's Tales; Prologue to the Canon's Yeoman's Tale; the Canon's Yeoman's and Manciple's Tales.

«*Chaucer's Canterbury Tales*» is the name of a very small volume of «The Bibelots» edited by G. Potter Briscoe. London 1901.

It contains merely reprints from the edition of 1841 to which Horne, Leigh Hunt, Wordsworth and others contributed: viz. The Prologue (Horne) the Reeve's tale (Horne); the Friar's and the Squire's tales (Leigh Hunt). Selections from Horne's Franklin's tale; an Extract from Troilus and Cresida (W. Wordsworth); Selections from the Flower and Leaf (Powell); the Cuckoo and the Nightingale (Wordsworth).

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## CHAPTER VI.

### AUTHORS WHO ADAPT CHAUCERIAN WORKS FOR THE YOUNG.

There came a time when Chaucer-editions appeared, curtailed and expunged for Children. For the mere sake of completeness they are enumerated here.

«*Chaucer for Children*. A golden Key. By Mrs. H. R. HAWES. (112 pages 4<sup>o</sup>.) 1877. Illustrated with coloured pictures and numerous woodcuts by the author.»

The book betrays a wide acquaintance with literature upon Chaucer, as is evidenced by numerous notes referring to the authorities upon the old poet. It contains, besides a Preface to the Mother, an account of Chaucer's life, of his London, the manners of his time, the mode of life of his period, the dress etc. all told simply and clearly. Then follow: the Prologue, the Knight's, the Friar's, the Clerk's, the Franklin's, and the Pardoner's tales. Thereupon some Minor Poems: Complaint of Chaucer to his Purse; Two Rondeaux (Parts I and III) from Merciles Beaute (cf. Skeat, vol. I, pages 387 and 388); the (spurious) Virelai (which is printed in Skeat, vol. VII), the Good Counsel of Chaucer (Skeat's «Truth»).

The tales are either good prose translations, or versified; in the latter case the original text is printed by the side of it. The translations are all carefully following Chaucer's text.

«*Canterbury Chimes*: or, Chaucer Tales, Retold for Children. By FRANCIS STORR and HAWES TURNER, Late Scholars of Trinity College, Cambridge. London 1878.» The book reproduces the Woodcuts from the Ellesmere Manuscript, and contains: The Knight's, the Man of Law's, the Nun's Priest's, the Squire's, the Franklin's tales, and Gamelyn; all in prose. The prologues connecting them are for the most part inventions.

«*Chaucer for Schools*. By Mrs. H. R. HAWES, London 1881.» Contents: Forewords. Glimpses in Chaucer. Accent of Chaucer. Table of historical events (1300 to 1400) at home and abroad. Principal Authorities consulted. Chaucer the tale-teller: his time, work, home, London appearance, court life, position, prosperity, adversity, politics, life work, speech. — *Canterbury Tales*: Chaucer's Pilgrims and Prologue; the Knight's, the Clerk's, the Monk's, the Nun's Priest's, the Man of Law's, and the Pardoner's tales. — *Minor Poems*: Good Counsel of Chaucer (Truth), «A Balade of Gentilnesse», the two Rondeaux (as in the previous book), «Proverbs» (two spurious, the other two I and II of Skeat, vol. I, page 407), «Virelai» (spurious cf. Skeat, vol. VII), «Complaint of Chaucer to his Purse». — *Fragments*: «The Daisy» (verses 40 to 50, lower half of page 68, Skeat, vol. III, Legend of Good Women); «A Vision of a garden» (verses 183 to 203, page 342, Skeat, vol. I, Parlement of Birds); «The Seafight» (Antony and Cleopatra; Legend of Good Women, verses 50 to 77, page 107, Skeat, vol. III).

*Chaucer's Stories Simply Told* by MARY SEYMOUR. With Illustrations by E. M. Scannell. London 1884. Contains: The Story of Chaucer's Life, the Prologue, the tales of the Knight, Man of Law, Wife of Bath, Friar, Clerk, Squire, Franklin, Doctor, Pardoner, Prioress, Chaucer, Monk, Nun Priest, Canon Yeoman, and Manciple; in prose which does not stray from the text.

*Tales from Chaucer.* Adapted by Mrs. HAWEIS (with an introduction). Edited by the Rev. Hugh Reginald Haweis M. A. London 1887.

CONTENTS :

Chaucer's Life and Times.

Prologue to the Canterbury Tales; Paraphrase by Mary Eliza Haweis.

The Knight's Tale; and Afterwords; » by J. P.

The Miller's Tale; » » » » M. E. H.

The Canon's Yeoman's Tale; and Afterwords; Paraphrase » C. C. Clarke.

The Wife of Bath's Tale; » » » » M. E. H.

The Second Nun's Tale; » » » » M. E. H.

The Manciple's Tale; » » » » M. E. H.

The Squire's Tale; » » » » C. C. Clarke.

The Doctor's Tale; » » » » M. E. H.

The Prioress's Tale; » » versified » Wordsworth.

The Pardoner's Tale; » » Paraphrase » J. P.

Next follow Selections of original Verse (with spellings somewhat modernised) under the following headings:

1. Chaucer's Love of Rural Nature (from the Prologue of the Legend of Good Women [Skeat, vol. III, Text B, lines 29 to 58; 103 to 137]).
2. Chaucer's Personal Habits (from the House of Fame, Skeat, vol. III, page 19, verses 605 to 660).
3. Specimens from Troilus and Creseida:
  - a) Troilus discovers the Name of his Love (cf. Skeat, I, stanzas 124 to 139 of Book I)
  - b) Pandarus visits Creseida's Palace (cf. Skeat, Book II, stanzas 8 to 21).
  - c) Troilus's valour (cf. Skeat, Book II, stanzas 28 and 29).
  - d) Pandarus breaks the News to Creseida (cf. Skeat, Book II, stanzas 32 to 40).
  - e) After Creseida's departure (cf. Skeat, Bk V, stanzas 74 to 83).
4. Annelida and False Arcite (all, except the first 21 lines).
5. Balade sent to King Richard (cf. Lak of Stedfastnesse, Skeat, vol. I, Nr. XV.)
6. Balade of Gentillesse (cf. Skeat, vol. I, Nr. XIV).
7. Chaucer to his empty Purse.
8. Chaucer's Good Counsel (Truth; Skeat, vol. I, Nr. XIII).

CHARLES COWDEN CLARKE (see above page 105) published a volume of: «*Tales from Chaucer*», In Prose, Designed



chiefly for the use of young persons. Illustrated with 14 wood engravings. 1833.

The contents of this book are:

1. Dedication to the young.
2. Advertisement.
3. Memorial of Chaucer.
4. The Prologue to the Canterbury Tales.
5. The Knight's Tale: Palamon and Arcite.
6. The Man of Law's Tale: The Lady Constance.
7. The Wife of Bath's Tale: The Court of King Arthur.
8. The Clerk's Tale: Griselda.
9. The Squire's Tale: Cambuscan.
10. The Pardoner's Tale: The Death-Slayers.
11. The Prioress's Tale: The Murdered Child.
12. The Nun's Priest's Tale: The Cock and the Fox.
13. The Canon-Yeoman's Tale: The Alchymist.
14. The Cook's Tale: Gamelin.

In the «Address to my young Readers», Clarke says:

«I have endeavoured to put these Tales, written by one of the finest poets that ever lived, into modern language, and as easy prose as I could, without at the same time destroying the poetical descriptions, and strong natural expressions of the author. My object in presenting them in this new form was, first, that you might become wise and good, by the example of the sweet and kind creatures you will find described in them:

secondly, that you might derive improvement by the beautiful writing; — (for I have been careful to use the language of Chaucer whenever I thought it not too antiquated for modern and young readers;)

and lastly, I hoped to excite in you an ambition to read these same stories in their original poetical dress, when you shall have become so far acquainted with your own language, as to understand without much difficulty the old, and now almost forgotten terms . . . . you will then feel how much they have lost, by being reduced to my dull prose . . . .

I have in no instance omitted to introduce a beautiful or natural thought, when I could do so with ease and propriety, and without interfering with the quick progress of the story. . . .

Some of Chaucer's Tales are of so coarse and indelicate a character, as to be unfit for perusal; and this circumstance, more perhaps than his antiquated dialect, has contributed to raise so great a prejudice against his writings in general, in the minds of parents and instructors, as altogether to prohibit their being read by young persons: but as a distaste for vice will assuredly keep pace with our love of virtue, so a well regulated and delicately instructed mind will no more crave after and feed upon impure writings, than a healthy and natural stomach will desire and select carrion or dirt. . . . Dryden and Pope have recomposed some of Chaucer's Tales in modern verse; and in doing so, have failed to maintain that very simple and vivid mode of description which makes his poetry so charming to those who feel, as they read, what he wished to describe. . . .»

In the Advertisement he says: «The adult Reader (should I be honoured with such), who can scarcely fail to discern the abrupt stiffness in the construction of the sentences in the following tales, will bear in mind the complicated difficulties I have had to contend with, in retaining, as much as possible, Chaucer's antique quaintness and distinctive character. . . . The task I proposed myself, was to render my translations literal with the original; to preserve their antique fashion; and withal to give them a sufficiently modern air to interest the young reader.»

From these long extracts of the interesting preface we can see what his method of translation was: it is exact with regard to the fable he relates, and to the wording of it; but as it is in prose it could not stand comparison with Thurlow's versified translation of the Squire's

Tale, the latter producing a more artistic impression. All the tales are not connected by prologues, and as the sequence of the tales is not the same as in Chaucer, the prologues have changed places and details to suit the neighbouring tales.



## CHAPTER VII.

### POETS WHO IMITATE THE CHAUCERIAN "FRAME".

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In the beginning of his book: «Longfellow's Tales of a Wayside Inn und Ihre Quellen» (Berlin 1884) Hermann Varnhagen says: «Dichtungen, welche aus einer anzahl verschiedenen personen in den mund gelegter, voneinander ganz unabhängiger und nur durch eine rahmenerzählung zu einem ganzen verbundener einzelzählungen bestehen, hat die englische litteratur mehrfach aufzuweisen. . . . . Von neueren Werken genügt es hinzuweisen auf Sophia (und ihrer schwester Harriet) Lee's Canterbury tales, Hogg's (des Ettrickschäfers), The queen's wake, Moore's Lalla Rookh, Crabbe's Tales of the Hall und Clough's Mari Magno. Auf amerikanischem boden schliessen sich ihnen Whittier mit seinem The tent on the beach und Longfellow mit dem uns hier interessierenden werke an.» This passage caused me to examine the works mentioned as to whether any of them owed anything to Chaucer. The tales do not, in any case, go back to the old poet for material. The frame that holds them together might in the one or other.

The «*Canterbury Tales*» of Sophia and Harriet Lee appeared from 1797 to 1805. There are twelve of them, all written in prose. They are called by this title, because the stories are supposed to be related by a company of travellers from different places, whom chance and a heavy snow fall on the roads had thrown together at an inn in Canterbury, sometime between 1790 and the date of publication of the tales. This date can be gathered from the

fact that one of the company is a French Abbé, driven from his country by the terrors of the revolution. This frame appears, doubtless, under the influence of Chaucer, and the venerable cathedral city was probably chosen only to justify the usurpation of the Chaucerian title.

The idea of the «*Queen's Wake*»<sup>165)</sup> is that Queen Mary (of Scotland) holds her entrance into Edinburgh to take up her inherited crown. To celebrate this event duly, the queen summons many Scottish minstrels to her Palace of Holyrood to a sort of singing and reciting contest, a «wake». This festivity lasts three nights, and fifteen tales in all are the result; their matter is chiefly taken from Scottish history. If Hogg took from Chaucer the idea of putting together a series of tales in this manner, he certainly does not owe the frame itself, nor any of his materials, to that poet.

Moore's *Lalla Rookh* again presents the idea of a journey which was the occasion for the tales being told, but the details of the journey and the travellers are so different from the pilgrimage to St. Thomas' Shrine at Canterbury that the thought of Moore's borrowing anything from Chaucer, except the idea of the connection of tales, in such a fashion, cannot be entertained.

The idea of George Crabbe's «*Tales of the Hall*»<sup>166)</sup> is that two brothers meet again after having gone their own ways from youth. The place is the Hall, the country residence of the elder brother, who is the Squire and host of the younger one. The latter extends his visit at the Hall over about a month; and every day, after dinner,

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<sup>165)</sup> The *Queen's Wake*, a *Legendary Poem* by James Hogg. Edinburgh 1819.

<sup>166)</sup> The *Poetical Works* of the Rev. George Crabbe, in 8 volumes. London 1853. The *Tales of the Hall*, in vols. VI and VII.

by a cozy fire in the grate, with a glass of good wine at hand, they relate to each other their own lives and those of their neighbours and old friends. Neither this frame, nor the tales it holds together, seem to show any Chaucerian influence.

«*Mari Magno.*» This is to be found in «The Poems and Prose Remains of Arthur Hugh Clough. With a selection from his letters and a Memoir Edited by his Wife». In two volumes 1869. Our poem on pages 365, vol. II. The subtitle is «Tales on Board».

The idea is that the Poet, a young American student, an English clergyman, and a rising lawyer draw together on board the steamer that carries them across the Atlantic (the mare magnum). To shorten the time they relate tales, Of these there are six, all of which have modern subjects. Here again we have the journey (or rather voyage) and the tales to make the way seem shorter; but, again, whether Clough owes the idea of connecting the tales by this means to Chaucer is hard to say. The thing is so natural to do, that it happens with almost anybody, even who does not know of the existence of the Canterbury Tales.


John Greenleaf Whittier (1807 to 1892) published his «*Tent on the Beach*» in 1867. The tales, mostly based upon and relating local (American) history and tradition, are the evening pastime of three friends, who spend their summer holidays on the seashore in tents. The idea of connecting the tales, which of course cannot owe anything to Chaucer for their materials, in this way, is J. G. Whittier's own.

As for Longfellow's *Tales of a Wayside Inn*, Värnhagen (l. c.) has inquired into the sources and found nothing of Chaucerian material in them. Yet here we have again



the idea of the journey, and of the inn at which the travellers rest and tell their tales; with Longfellow it is more than likely that he took the hint of a «frame» from Chaucer.

In 1891 Thomas Hardy published «*Life's Little Ironies*». A Set of Tales with some colloquial Sketches entitled «*A Few Crusted Characters*». It is the second part of the volume (ed. Tauchnitz) that interests us here. There is also a «frame». On a Saturday afternoon there starts from the White Hart Inn, in a well-known market-town of a Wessex county, a carrier's van. It belongs to Burthen, the carrier from Longpuddle. This conveyance is a sort of descendent of the old diligences and has, all told fourteen passengers (including Burthen). One of them is Mr. Lackland, who together with his parents and a sister, emigrated from Longpuddle «five-and-thirty years ago». He now comes back (his parents and sister being dead) to see whether the old village is a suitable place for him to spend the remainder of his life in it. As Lackland is recognised by most of his fellow-travellers, there crop up quite naturally questions about the people he knew, and he learns of their lives and of the local events that happened during his thirty-five years' absence. There are nine stories in all, which have nothing in common with Chaucer's tales. The idea of putting them together by this link may be assumed to have been suggested by the Canterbury Tales, but Hardy might just as well have invented it spontaneously, all the more so as nothing is more natural than to shorten a journey, especially at night (as is the case in Hardy's tales), or if it goes through uninteresting scenery, by tales contributed for general entertainment by the various travellers.



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## ERRATA.

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- p. 28, 1<sup>st</sup> Quotation, last line, read Canace for Canacze.  
p. 30, line 6 from bottom, read If for Af.  
p. 32, line 8 of quotation, read who aid for whoaid.  
p. 56, line 7, read Trumpyngtoun for Trumpyntoun.  
p. 66, in the title read modernize for modernise.  
p. 67, last line of first column read return(s) for return.  
p. 68, line 23, first column, read deny for deny.  
p. 79, line 12 from bottom, read days for dams.  
p. 86, line 8 from bottom, read «translation of *the piece* of the same name».  
p. 88, line 6, read («see below») for («vide pages 110 and 112»)  
p. 110, line 13, read modernization for modernisation.  
p. 121, line 9, read pages 365 seqq., vol. II.  
line 8 from bottom, insert to after «relating».
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